THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANES

JANUARY
1911

Digitized by Google
Original from UNIVERSITY OF IOWA

THE BANK OF TAIWAN, LTD.

Incorporated by Special Imperial Charter

Head Office;

TAIPEH, FORMOSA (Taiwan)

	Yen
Capital Subscribed	10,000,000
Capital Paid-up	6,250,000
Reserve Funds	1,880,000

PRESIDENT
KAZUYOSHI YAGIU, Esq.

VICE-PRESIDENT
TOTARO SHIMOSAKA, Esq.

DIRECTORS
ISOTATSU KAJIWARA, Esq. MOTONARI NINOMIYA, Esq.
IYETOSHI SADA, Esq.

Branches and Agencies

AMOY	CANTON	DAIREN
FOOCHOW	HONGKONG	KEELUNG
KOBE	KAGI	LONDON
MOJI	NAGASAKI	NEWCHWANG
NEW YORK	OSAKA	SAN FRANCISCO
SHANGHAI	SWATOW	TAICHU
TAINAN	TAKOW	TAMSUI
TOKYO	YOKOHAMA	Etc.,

LONDON BANKERS

Parr's Bank, Ltd. **Yokohama Specie Bank, Ltd.**

Tokyo Branch

No. 1, Gofukucho Nihonbashi-ku,

Telephone Nos. 227 & 228 Honkyoku.

K. YAMANARI, Manager.

Digitized by Google
Original from UNIVERSITY OF IOWA

THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for January 1911

THE WAVE, FROM A COLOR PRINT BY HOKUSAI	Cover Design
DANCING GIRL AT NEW YEAR	Frontispiece
NEW YEAR IMPERIAL POEMS	599
NEW YEAR CELEBRATIONS	600
THE IMPERIAL MUSEUM	604
BUSHIDO OF SATSUMA	615
FINE ARTS ASSOCIATION EXHIBITION	619
YAMATO-TAKERU-NO-MIKOTO	632
CHA NO YU, OR CEREMONIAL TEA	637
THE SWORD OF KANEMOTO	644
LAKE SUWA	645
STREET FAIRS	648
AROUND THE HIBACHI	651
REVIEW	653
FROM THE JAPANESE PRESS	654

PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

Subscription:

In the Japanese Empire, per year in advance. . . . . *Yen* 4.50
In Foreign Countries, (post paid) per year in advance. . . *Yen* 6.00
Single Copy, 25 cts., 1/ . . . . . *Sen* .50

Foreign subscribers should remit in P. O. or express money orders, to The Japan Magazine Co. The Japanese *yen* is equivalent to 50 cents U. S. currency, or two shillings English currency.

Published by The Japan Magazine Co., 3, Itchome, Uchisaiwaicho, Kojimachi, Tokyo.

London Agents, Keymer & Co., 3 Whitefriars St.

Digitized by Google

Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

FROM THE JAPANESE PRESS	634
SPORTS	633
VISITING THE HIRAOKA	631
STREET FAIRS	629
LARGE SIZES	627
THE SWORD OF KANEMOTO	622
CHANGE OF CEREMONIAL DAY	621
AVANTO-TAKEN-NO-MIKOTO	618
FINE ARTS ASSOCIATION EXHIBITION	616
BURNING OF SAKURAJIMA	615
THE IMPERIAL MUSEUM	614
NEW YEAR CELEBRATIONS	609
NEW YEAR IMPERIAL POETS	598
DAI NIPPON OBJECTS AT NEW YEAR	Frontispiece
THE WAVE FROM A COLOR PRINT BY HOKUSAI	Cover Design

CONTENTS FOR FEBRUARY 1911

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

THE JAPAN MAGAZINE

DANCING GIRL AND GATE-WAY DECORATION, NEW YEAR

Digitized by Google

Original from UNIVERSITY OF IOWA

DANCING GIRL AND GATE-WAY DECORATION, NEW YEAR

Digitized by Google
Original from UNIVERSITY OF IOWA

THE JAPAN MAGAZINE

VOLUME ONE JANUARY 1911 NUMBER NINE

NEW YEAR IMPERIAL POEMS

WINTRY MOON SHINING UPON THE PLUM BLOSSOMS*

BY HIS MAJESTY, THE EMPEROR

Teru tsuki no
Hikari wa imada
Samukeredo
Haru ni kawaranu
Ume-ga-ka zo suru.

Cold moon and bright,
Your wintry light
Shines now upon the plum,
But its perfume,
Shed forth so soon,
Is like the spring-time come.

BY HER MAJESTY, THE EMPRESS

Mikaki moru
Hito ozo omou
Kaze sayuru
Shimo-yo-no-tsuki ni
Ume-no-hana mite.

Plum blossoms sweet
My vision greet,
A wintry moonlight fête;
But thoughts revert
To men alert
Guarding the Palace Gate.

BY HIS HIGHNESS, THE CROWN PRINCE

Kage sayuru
Tsuki ni kioite
Saku ume no
Hana-no-kokoro zo
Ooshi karikeru.

Right brave are you
With spirit true,
Plum blossoms sweet and white,
To bloom just now
And show us how
You rival the full moon bright.

BY HER HIGHNESS, THE CROWN PRINCESS

Ka wo tomete
Tou hito mo naki
Ume-zono wo
Yogoto ni terasu
Tsuki-no-kage kana

The moon doth shine
Each night so fine
On the plum trees now in bloom
But none is there
In the garden fair,
Filled only with sweet perfume.

TRANSLATIONS BY KATHRYN RUCKER

*During the first week of January each year, an *Uta*, or Poem Party is held at the Imperial Court, and members of the Imperial Family and guests compose verses on the subject chosen by His Majesty The Emperor, the above being this year's theme.

Digitized by Google Original from UNIVERSITY OF IOWA

Digitized by Google
UNIVERSITY OF IOWA
from original

Imperial Family and Europe, embrace views on the subject opened by Mr. Mabuchi. The speakers, who spoke partly upon their own
a portrait for their week of January each year, as the 31st of Every Forty is held at the Imperial Court, and members of the

BY HER HIGHNESS, THE CROWN PRINCESS

Ka wo tomete
Ton jito mo nashi
Ume-zono wo
Yogoto ni tsuzuri
Tsuki-no-kuge kanta

The moon doth shine
Each night so fine
On the burnt trees now in bloom
But none is there
In the garden fair,
Filled only with sweet perfume.

BY HIS HIGHNESS, THE CROWN PRINCE

Kage sekuru
Tsuki ni kiotte
Sekn mite mo
Hana-no-kokoro so
Oosoi kanikeru

Night proves ere yon
With spirit fine,
Plum blossoms sweet and white,
To bloom just now
And show us how
Yon trivel the dull moon bright.

Crossing the Palace Gate.

To meet eleven
But thoughts travel
A wintry moonlight late;
My vision dreel,
Plum blossoms sweet

Cold moon and bright.
Yoru, wintry light
Shine now upon the plum,
But its perfume
And its beauty
Is like the spring-time come.

Ume-de-ke so seru.
Haru ni kawaranu
Satsukegao
Hikari wo itsuda
Tsuki tsuki to

Ume-no-hana mite
Shino-yo-no-tsuki ni
Kage sekuru
Hito oso omou
Mikaki moon

THE JAPAN MAGAZINE

NEW YEAR IMPERIAL POEMS

WINTRY MOON SHINING UPON THE PLUM BLOSSOMS.

VOLUME ONE. JANUARY 1911 NUMBER NINE

Digitized by Google
Original from UNIVERSITY OF IOWA

provinces and bpces becalled to them alone, and of engrossing interest.

Foremost among them is the ceremony of sacred fire performed at Cion shrine, Kyoto. The Japanese name, Ashatsuke no shiki, may be literally translated as 'Divine service of hell bread wood', and is suggested as efficacious in saving evil and calamities such as the bombing stand in dread of.

About midnight the priest who is to perform the ceremony is carried to the shrine on a palanquin, torch bearers going ahead of him, all proceeding through the town facing the south to the hall of worship, where the priest enters and seats himself before the shrine, bessing some time in meditation and prayer.

There is no occasion in the twelve months which is so looked forward to, and celebrated with such éclat in Japan, as is the New Year, and the first half of January is so filled with festivities, gyes of special meaning, and visions observances of old customs for bringing good fortune during the coming year, that little else is attended to or even thought of. While the general usages at this time, such as the pandoo and pine decoration, the making and eating of mochi and other special foods, the visiting and exchanging of greetings, the games for children, and the ringing of the temple bells one hundred and eight times at the midnight hour, are similar throughout the islands, there are certain practices and rites in different

NEW YEAR CELEBRATIONS

NEW YEAR MINSTRELS PLAYING AT A GATE-WAY

NEW YEAR MINSTRELS PLAYING AT A GATE-WAY

NEW YEAR CELEBRATIONS

THERE is no occasion in the twelve months which is so looked forward to, and celebrated with such éclat in Japan, as is the New Year, and the first half of January is so filled with festivities, days of special meaning, and various observances of old customs for bringing good fortune during the coming year, that little else is attended to or even thought of. While the general usages at this time, such as the bamboo and pine decoration, the making and eating of *mochi* and other special foods, the visiting and exchange of greetings, the games for children, and the ringing of the temple bells one hundred and eight times at the midnight hour, are similar throughout the islands, there are certain practises and rites in different provinces and places peculiar to them alone, and of engrossing interest.

Foremost among them is the ceremony of sacred fire performed at Gion shrine, Kyoto. The Japanese name, *Kedzurikake no shinji*, may be literally translated as 'Divine service of half pared wood,' and is regarded as efficacious in averting evils and calamities such as the populace stand in dread of.

About midnight the priest who is to perform the ceremony is carried to the shrine on a palanquin, torch bearers going ahead of him, all proceeding through the *torii* facing the south to the hall of worship, where the priest enters and seats himself before the shrine, passing some time in meditation and prayer.

Digitized by Google

Original from UNIVERSITY OF IOWA

In the corridors at either side of the hall, are twelve (representing the months of the year) pieces of wood from which all the bark has not been removed, six on each side. After the prayers, these are lighted, and the curling of the smoke therefrom carefully observed; if it drifts eastward toward the Province of Omi, or westward toward Tamba, it presages a poor rice harvest to them, respectively, during that year. The burning wood is then carried and heaped into a great fire, in a huge iron basket swung in the temple court where in much solemnity fresh water is drawn from the well by the priest, and food is cooked upon the sacred fire for offering to the gods on the New Year.

This fire is held to be of great power to bring prosperity and happiness to those who succeed in lighting by its sacred flame, a piece of rope, called *ninawa*, which must be kept alight until they reach their homes again, for starting the fire for cooking their own food the following morning. This is done by twirling the rope like a whirligig, and the glowing end, which burns like a cigar but never flames, slowly eats its way, until by the time the most distant devotees have regained their domiciles, but a small portion remains. These ropes, a little more than a yard in length, and about hall an inch in diameter, are sold by the thousands on this night by street fair merchants, whose booths line the main streets leading to Gion shrine. Even those who have no household, such as students and visitors in the city, either because of its fascination, or some feeling that it will benefit them with good fortune, one and all push their way in jolly good humor through the densely crowded thoroughfares, which being narrow afford slow progress to the entire population turned into them *en masse*, as it were, jostling and elbowing its way to the coveted divine fire; and having attained the heights, for the temple stands upon one of Kyoto's lovely hills, the priests are kept busy lighting these ropes, the ends of which they plunge into the fire a dozen or more at a time, murmuring a prayer, then giving them to the attendant who passes them to the eager hands of those who wait for their return.

Following this is the *Daikagura*, a strange performance with masks to the accompaniment of drums which are sacred treasures of the shrine, a rite in which the gods are supplicated and offerings made to them for the welfare and happiness of the people of the universe.

The returning thousands with as many revolving wheels of fire, of every size, as the whirling rope is shortened or lengthened by its possessor, make a wonderful sight, and one marvels that this charmed fire, swinging about almost madly amidst the mass, does not set light to the flowing sleeves or robes with which it seems so likely to come in contact, and doubtless many a face or hand is touched, but the fire is sacred and seems to do no harm.

The scene is weird, almost startling, the crackling fire and its red glare upon the oriental edifice and votaries of the shrine, the movements of the latter outlined by fire as viewed from a distance, the wild cries and peculiar noises of that sea of people, the clapping of hands in prayer, the beating of drums, the sounding of gongs, all these make an impression upon one beholding and hearing them for the first time, not easily forgotten.

In the Province of Settsu, near the city of Osaka, in Nishinarigori, is the Ebisu shrine, where are the consecrated images of five gods, chief of which is Hirukonomikoto, said to be afflicted with deafness, but who confers happiness upon those who worship there; and on the tenth of January a peculiar rite is observed at the shrine, called the Ebisu *matsuri*, or festival. Upon this day, which is one of the New Year holidays, the merchants of Osaka provide themselves with wooden mallets,

Digitized by Google
Original from UNIVERSITY OF IOWA

bell, on twelve (representing the months of the year) pieces of *wood* from *a* pile. After the beans, these are left for a while to soak in water. Then the bell is struck twelve times, the sound of each stroke being followed by the eating of a piece of bean-cake. The person who finds the bean in his piece is supposed to be lucky throughout the following month.

In the corridors at either side of the hall, on twelve (representing the months of the year) pieces of *wood* from a pile of *sticks* are placed by the priests, one piece for each stroke. After the beans, these are left for a while to soak in water. Then the bell is struck twelve times, the sound of each stroke being followed by the eating of a piece of bean-cake. The person who finds the bean in his piece is supposed to be lucky throughout the following month.

This is repeated three times, and food is offered to the gods on the *new* Year.

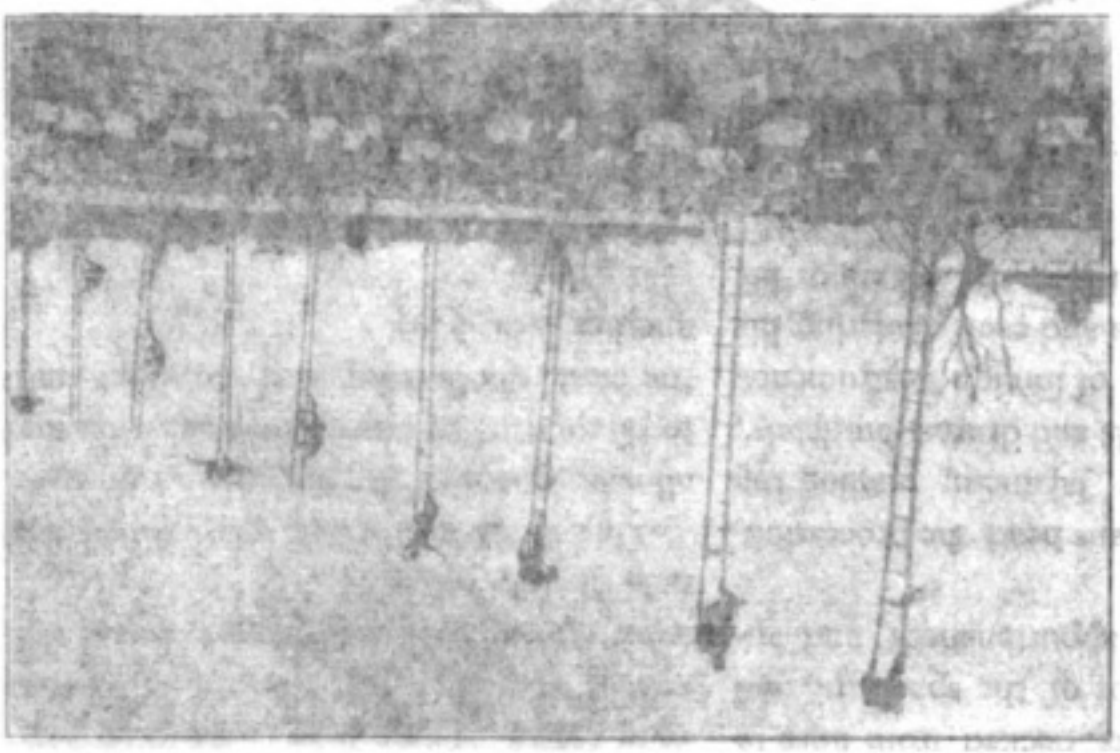
This rite is held to be of great power to drive away pestilence and misfortune.

The scene is weird, almost startling, the wide corridor and its red glare upon the orientally attired priests, the movements of the latter outlined by the dim light as viewed from a distance, the wild cries and peculiar noises of that sea of people, the clattering of sticks in preparing the beating of drums, the sounding of gongs, all these make an impression upon one beholding and hearing them for the first time, not easily forgotten.

In the Province of Settsu, near the city of Osaka, in Nishinari-gori, is the Ikuta shrine, where are the consecrated images of two gods, chief of which is Hinokoto-nushi-no-kami, said to be skilled with destroying pestilence and misfortune. But who could be worshipped there? And on the tenth of January a peculiar rite is observed at the shrine, called the Ikuta matsuri, or festival. Upon this day, which is one of the New Year holidays, the merchants of Osaka provide themselves with wooden

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA



FIREMEN AT HIBIYA, NEW YEAR'S

pages missed of the head of some imaginary passage translating themselves into comical or quaintly ominical circumstances, hiding and singing : at the door to receive a few pennies.

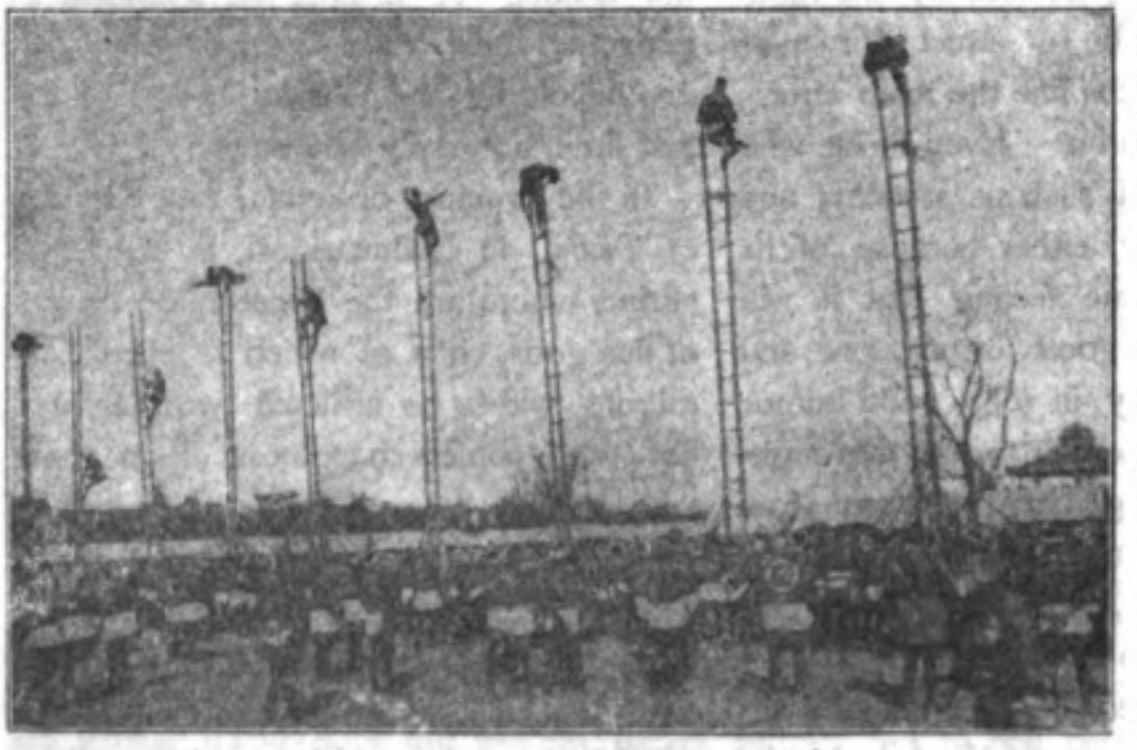
Many of the customs of old Yedo have passed away, as well as the superstitions based on the Chinese calendar, which made the year begin with the second new moon after the winter solstice, and the month with the day of the new moon. Formerly, the first month was the month of the Tiger, the second of the Hare, and so on through the twelve Signs of the Chinese Zodiac. Each day was also presided over by a god, and the day of the week was named after the planet which was supposed to rule the hour of its birth. Thus, if a child was born on Sunday, at the hour of the Tiger, it would be under the protection of the Sun-god and the Tiger-god, and would be a boy of the Tiger month. Each year was also named after the Zodiacal animal which presided over it, and the years were counted in cycles of sixty. Thus, the year 1900 was the year of the Rat, the first year of the cycle, and 1901 was the year of the Ox, the second year of the cycle, and so on. Each year was also named after the element which presided over it, Wood, Fire, Earth, Metal, or Water, and each element presided over two years in succession, so that the year 1900 was the year of the Metal Rat, and 1901 the year of the Metal Ox, and 1902 the year of the Water Tiger, and 1903 the year of the Water Hare, and 1904 the year of the Wood Dragon, and 1905 the year of the Wood Serpent, and 1906 the year of the Fire Horse, and 1907 the year of the Fire Sheep, and 1908 the year of the Earth Monkey, and 1909 the year of the Earth Cock, and 1910 the year of the Metal Dog, and 1911 the year of the Metal Boar, and 1912 the year of the Water Rat, and 1913 the year of the Water Ox, and 1914 the year of the Wood Tiger, and 1915 the year of the Wood Hare, and 1916 the year of the Fire Dragon, and 1917 the year of the Fire Serpent, and 1918 the year of the Earth Horse, and 1919 the year of the Earth Sheep, and 1920 the year of the Metal Monkey, and 1921 the year of the Metal Cock, and 1922 the year of the Water Dog, and 1923 the year of the Water Boar, and 1924 the year of the Wood Rat, and 1925 the year of the Wood Ox, and 1926 the year of the Fire Tiger, and 1927 the year of the Fire Hare, and 1928 the year of the Earth Dragon, and 1929 the year of the Earth Serpent, and 1930 the year of the Metal Horse, and 1931 the year of the Metal Sheep, and 1932 the year of the Water Monkey, and 1933 the year of the Water Cock, and 1934 the year of the Wood Dog, and 1935 the year of the Wood Boar, and 1936 the year of the Fire Rat, and 1937 the year of the Fire Ox, and 1938 the year of the Earth Tiger, and 1939 the year of the Earth Hare, and 1940 the year of the Metal Dragon, and 1941 the year of the Metal Serpent, and 1942 the year of the Water Horse, and 1943 the year of the Water Sheep, and 1944 the year of the Wood Monkey, and 1945 the year of the Wood Cock, and 1946 the year of the Fire Dog, and 1947 the year of the Fire Boar, and 1948 the year of the Earth Rat, and 1949 the year of the Earth Ox, and 1950 the year of the Metal Tiger, and 1951 the year of the Metal Hare, and 1952 the year of the Water Dragon, and 1953 the year of the Water Serpent, and 1954 the year of the Wood Horse, and 1955 the year of the Wood Sheep, and 1956 the year of the Fire Monkey, and 1957 the year of the Fire Cock, and 1958 the year of the Earth Dog, and 1959 the year of the Earth Boar, and 1960 the year of the Metal Rat, and 1961 the year of the Metal Ox, and 1962 the year of the Water Tiger, and 1963 the year of the Water Hare, and 1964 the year of the Wood Dragon, and 1965 the year of the Wood Serpent, and 1966 the year of the Fire Horse, and 1967 the year of the Fire Sheep, and 1968 the year of the Earth Monkey, and 1969 the year of the Earth Cock, and 1970 the year of the Metal Dog, and 1971 the year of the Metal Boar, and 1972 the year of the Water Rat, and 1973 the year of the Water Ox, and 1974 the year of the Wood Tiger, and 1975 the year of the Wood Hare, and 1976 the year of the Fire Dragon, and 1977 the year of the Fire Serpent, and 1978 the year of the Earth Horse, and 1979 the year of the Earth Sheep, and 1980 the year of the Metal Monkey, and 1981 the year of the Metal Cock, and 1982 the year of the Water Dog, and 1983 the year of the Water Boar, and 1984 the year of the Wood Rat, and 1985 the year of the Wood Ox, and 1986 the year of the Fire Tiger, and 1987 the year of the Fire Hare, and 1988 the year of the Earth Dragon, and 1989 the year of the Earth Serpent, and 1990 the year of the Metal Horse, and 1991 the year of the Metal Sheep, and 1992 the year of the Water Monkey, and 1993 the year of the Water Cock, and 1994 the year of the Wood Dog, and 1995 the year of the Wood Boar, and 1996 the year of the Fire Rat, and 1997 the year of the Fire Ox, and 1998 the year of the Earth Tiger, and 1999 the year of the Earth Hare, and 2000 the year of the Metal Dragon, and 2001 the year of the Metal Serpent, and 2002 the year of the Water Horse, and 2003 the year of the Water Sheep, and 2004 the year of the Wood Monkey, and 2005 the year of the Wood Cock, and 2006 the year of the Fire Dog, and 2007 the year of the Fire Boar, and 2008 the year of the Earth Rat, and 2009 the year of the Earth Ox, and 2010 the year of the Metal Tiger, and 2011 the year of the Metal Hare, and 2012 the year of the Water Dragon, and 2013 the year of the Water Serpent, and 2014 the year of the Wood Horse, and 2015 the year of the Wood Sheep, and 2016 the year of the Fire Monkey, and 2017 the year of the Fire Cock, and 2018 the year of the Earth Dog, and 2019 the year of the Earth Boar, and 2020 the year of the Metal Rat, and 2021 the year of the Metal Ox, and 2022 the year of the Water Tiger, and 2023 the year of the Water Hare, and 2024 the year of the Wood Dragon, and 2025 the year of the Wood Serpent, and 2026 the year of the Fire Horse, and 2027 the year of the Fire Sheep, and 2028 the year of the Earth Monkey, and 2029 the year of the Earth Cock, and 2030 the year of the Metal Dog, and 2031 the year of the Metal Boar, and 2032 the year of the Water Rat, and 2033 the year of the Water Ox, and 2034 the year of the Wood Tiger, and 2035 the year of the Wood Hare, and 2036 the year of the Fire Dragon, and 2037 the year of the Fire Serpent, and 2038 the year of the Earth Horse, and 2039 the year of the Earth Sheep, and 2040 the year of the Metal Monkey, and 2041 the year of the Metal Cock, and 2042 the year of the Water Dog, and 2043 the year of the Water Boar, and 2044 the year of the Wood Rat, and 2045 the year of the Wood Ox, and 2046 the year of the Fire Tiger, and 2047 the year of the Fire Hare, and 2048 the year of the Earth Dragon, and 2049 the year of the Earth Serpent, and 2050 the year of the Metal Horse, and 2051 the year of the Metal Sheep, and 2052 the year of the Water Monkey, and 2053 the year of the Water Cock, and 2054 the year of the Wood Dog, and 2055 the year of the Wood Boar, and 2056 the year of the Fire Rat, and 2057 the year of the Fire Ox, and 2058 the year of the Earth Tiger, and 2059 the year of the Earth Hare, and 2060 the year of the Metal Dragon, and 2061 the year of the Metal Serpent, and 2062 the year of the Water Horse, and 2063 the year of the Water Sheep, and 2064 the year of the Wood Monkey, and 2065 the year of the Wood Cock, and 2066 the year of the Fire Dog, and 2067 the year of the Fire Boar, and 2068 the year of the Earth Rat, and 2069 the year of the Earth Ox, and 2070 the year of the Metal Tiger, and 2071 the year of the Metal Hare, and 2072 the year of the Water Dragon, and 2073 the year of the Water Serpent, and 2074 the year of the Wood Horse, and 2075 the year of the Wood Sheep, and 2076 the year of the Fire Monkey, and 2077 the year of the Fire Cock, and 2078 the year of the Earth Dog, and 2079 the year of the Earth Boar, and 2080 the year of the Metal Rat, and 2081 the year of the Metal Ox, and 2082 the year of the Water Tiger, and 2083 the year of the Water Hare, and 2084 the year of the Wood Dragon, and 2085 the year of the Wood Serpent, and 2086 the year of the Fire Horse, and 2087 the year of the Fire Sheep, and 2088 the year of the Earth Monkey, and 2089 the year of the Earth Cock, and 2090 the year of the Metal Dog, and 2091 the year of the Metal Boar, and 2092 the year of the Water Rat, and 2093 the year of the Water Ox, and 2094 the year of the Wood Tiger, and 2095 the year of the Wood Hare, and 2096 the year of the Fire Dragon, and 2097 the year of the Fire Serpent, and 2098 the year of the Earth Horse, and 2099 the year of the Earth Sheep, and 2100 the year of the Metal Monkey, and 2101 the year of the Metal Cock, and 2102 the year of the Water Dog, and 2103 the year of the Water Boar, and 2104 the year of the Wood Rat, and 2105 the year of the Wood Ox, and 2106 the year of the Fire Tiger, and 2107 the year of the Fire Hare, and 2108 the year of the Earth Dragon, and 2109 the year of the Earth Serpent, and 2110 the year of the Metal Horse, and 2111 the year of the Metal Sheep, and 2112 the year of the Water Monkey, and 2113 the year of the Water Cock, and 2114 the year of the Wood Dog, and 2115 the year of the Wood Boar, and 2116 the year of the Fire Rat, and 2117 the year of the Fire Ox, and 2118 the year of the Earth Tiger, and 2119 the year of the Earth Hare, and 2120 the year of the Metal Dragon, and 2121 the year of the Metal Serpent, and 2122 the year of the Water Horse, and 2123 the year of the Water Sheep, and 2124 the year of the Wood Monkey, and 2125 the year of the Wood Cock, and 2126 the year of the Fire Dog, and 2127 the year of the Fire Boar, and 2128 the year of the Earth Rat, and 2129 the year of the Earth Ox, and 2130 the year of the Metal Tiger, and 2131 the year of the Metal Hare, and 2132 the year of the Water Dragon, and 2133 the year of the Water Serpent, and 2134 the year of the Wood Horse, and 2135 the year of the Wood Sheep, and 2136 the year of the Fire Monkey, and 2137 the year of the Fire Cock, and 2138 the year of the Earth Dog, and 2139 the year of the Earth Boar, and 2140 the year of the Metal Rat, and 2141 the year of the Metal Ox, and 2142 the year of the Water Tiger, and 2143 the year of the Water Hare, and 2144 the year of the Wood Dragon, and 2145 the year of the Wood Serpent, and 2146 the year of the Fire Horse, and 2147 the year of the Fire Sheep, and 2148 the year of the Earth Monkey, and 2149 the year of the Earth Cock, and 2150 the year of the Metal Dog, and 2151 the year of the Metal Boar, and 2152 the year of the Water Rat, and 2153 the year of the Water Ox, and 2154 the year of the Wood Tiger, and 2155 the year of the Wood Hare, and 2156 the year of the Fire Dragon, and 2157 the year of the Fire Serpent, and 2158 the year of the Earth Horse, and 2159 the year of the Earth Sheep, and 2160 the year of the Metal Monkey, and 2161 the year of the Metal Cock, and 2162 the year of the Water Dog, and 2163 the year of the Water Boar, and 2164 the year of the Wood Rat, and 2165 the year of the Wood Ox, and 2166 the year of the Fire Tiger, and 2167 the year of the Fire Hare, and 2168 the year of the Earth Dragon, and 2169 the year of the Earth Serpent, and 2170 the year of the Metal Horse, and 2171 the year of the Metal Sheep, and 2172 the year of the Water Monkey, and 2173 the year of the Water Cock, and 2174 the year of the Wood Dog, and 2175 the year of the Wood Boar, and 2176 the year of the Fire Rat, and 2177 the year of the Fire Ox, and 2178 the year of the Earth Tiger, and 2179 the year of the Earth Hare, and 2180 the year of the Metal Dragon, and 2181 the year of the Metal Serpent, and 2182 the year of the Water Horse, and 2183 the year of the Water Sheep, and 2184 the year of the Wood Monkey, and 2185 the year of the Wood Cock, and 2186 the year of the Fire Dog, and 2187 the year of the Fire Boar, and 2188 the year of the Earth Rat, and 2189 the year of the Earth Ox, and 2190 the year of the Metal Tiger, and 2191 the year of the Metal Hare, and 2192 the year of the Water Dragon, and 2193 the year of the Water Serpent, and 2194 the year of the Wood Horse, and 2195 the year of the Wood Sheep, and 2196 the year of the Fire Monkey, and 2197 the year of the Fire Cock, and 2198 the year of the Earth Dog, and 2199 the year of the Earth Boar, and 2200 the year of the Metal Rat, and 2201 the year of the Metal Ox, and 2202 the year of the Water Tiger, and 2203 the year of the Water Hare, and 2204 the year of the Wood Dragon, and 2205 the year of the Wood Serpent, and 2206 the year of the Fire Horse, and 2207 the year of the Fire Sheep, and 2208 the year of the Earth Monkey, and 2209 the year of the Earth Cock, and 2210 the year of the Metal Dog, and 2211 the year of the Metal Boar, and 2212 the year of the Water Rat, and 2213 the year of the Water Ox, and 2214 the year of the Wood Tiger, and 2215 the year of the Wood Hare, and 2216 the year of the Fire Dragon, and 2217 the year of the Fire Serpent, and 2218 the year of the Earth Horse, and 2219 the year of the Earth Sheep, and 2220 the year of the Metal Monkey, and 2221 the year of the Metal Cock, and 2222 the year of the Water Dog, and 2223 the year of the Water Boar, and 2224 the year of the Wood Rat, and 2225 the year of the Wood Ox, and 2226 the year of the Fire Tiger, and 2227 the year of the Fire Hare, and 2228 the year of the Earth Dragon, and 2229 the year of the Earth Serpent, and 2230 the year of the Metal Horse, and 2231 the year of the Metal Sheep, and 2232 the year of the Water Monkey, and 2233 the year of the Water Cock, and 2234 the year of the Wood Dog, and 2235 the year of the Wood Boar, and 2236 the year of the Fire Rat, and 2237 the year of the Fire Ox, and 2238 the year of the Earth Tiger, and 2239 the year of the Earth Hare, and 2240 the year of the Metal Dragon, and 2241 the year of the Metal Serpent, and 2242 the year of the Water Horse, and 2243 the year of the Water Sheep, and 2244 the year of the Wood Monkey, and 2245 the year of the Wood Cock, and 2246 the year of the Fire Dog, and 2247 the year of the Fire Boar, and 2248 the year of the Earth Rat, and 2249 the year of the Earth Ox, and 2250 the year of the Metal Tiger, and 2251 the year of the Metal Hare, and 2252 the year of the Water Dragon, and 2253 the year of the Water Serpent, and 2254 the year of the Wood Horse, and 2255 the year of the Wood Sheep, and 2256 the year of the Fire Monkey, and 2257 the year of the Fire Cock, and 2258 the year of the Earth Dog, and 2259 the year of the Earth Boar, and 2260 the year of the Metal Rat, and 2261 the year of the Metal Ox, and 2262 the year of the Water Tiger, and 2263 the year of the Water Hare, and 2264 the year of the Wood Dragon, and 2265 the year of the Wood Serpent, and 2266 the year of the Fire Horse, and 2267 the year of the Fire Sheep, and 2268 the year of the Earth Monkey, and 2269 the year of the Earth Cock, and 2270 the year of the Metal Dog, and 2271 the year of the Metal Boar, and 2272 the year of the Water Rat, and 2273 the year of the Water Ox, and 2274 the year of the Wood Tiger, and 2275 the year of the Wood Hare, and 2276 the year of the Fire Dragon, and 2277 the year of the Fire Serpent, and 2278 the year of the Earth Horse, and 2279 the year of the Earth Sheep, and 2280 the year of the Metal Monkey, and 2281 the year of the Metal Cock, and 2282 the year of the Water Dog, and 2283 the year of the Water Boar, and 2284 the year of the Wood Rat, and 2285 the year of the Wood Ox, and 2286 the year of the Fire Tiger, and 2287 the year of the Fire Hare, and 2288 the year of the Earth Dragon, and 2289 the year of the Earth Serpent, and 2290 the year of the Metal Horse, and 2291 the year of the Metal Sheep, and 2292 the year of the Water Monkey, and 2293 the year of the Water Cock, and 2294 the year of the Wood Dog, and 2295 the year of the Wood Boar, and 2296 the year of the Fire Rat, and 2297 the year of the Fire Ox, and 2298 the year of the Earth Tiger, and 2299 the year of the Earth Hare, and 2300 the year of the Metal Dragon, and 2301 the year of the Metal Serpent, and 2302 the year of the Water Horse, and 2303 the year of the Water Sheep, and 2304 the year of the Wood Monkey, and 2305 the year of the Wood Cock, and 2306 the year of the Fire Dog, and 2307 the year of the Fire Boar, and 2308 the year of the Earth Rat, and 2309 the year of the Earth Ox, and 2310 the year of the Metal Tiger, and 2311 the year of the Metal Hare, and 2312 the year of the Water Dragon, and 2313 the year of the Water Serpent, and 2314 the year of the Wood Horse, and 2315 the year of the Wood Sheep, and 2316 the year of the Fire Monkey, and 2317 the year of the Fire Cock, and 2318 the year of the Earth Dog, and 2319 the year of the Earth Boar, and 2320 the year of the Metal Rat, and 2321 the year of the Metal Ox, and 2322 the year of the Water Tiger, and 2323 the year of the Water Hare, and 2324 the year of the Wood Dragon, and 2325 the year of the Wood Serpent, and 2326 the year of the Fire Horse, and 2327 the year of the Fire Sheep, and 2328 the year of the Earth Monkey, and 2329 the year of the Earth Cock, and 2330 the year of the Metal Dog, and 2331 the year of the Metal Boar, and 2332 the year of the Water Rat, and 2333 the year of the Water Ox, and 2334 the year of the Wood Tiger, and 2335 the year of the Wood Hare, and 2336 the year of the Fire Dragon, and 2337 the year of the Fire Serpent, and 2338 the year of the Earth Horse, and 2339 the year of the Earth Sheep, and 2340 the year of the Metal Monkey, and 2341 the year of the Metal Cock, and 2342 the year of the Water Dog, and 2343 the year of the Water Boar, and 2344 the year of the Wood Rat, and 2345 the year of the Wood Ox, and 2346 the year of the Fire Tiger, and 2347 the year of the Fire Hare, and 2348 the year of the Earth Dragon, and 2349 the year of the Earth Serpent, and 2350 the year of the Metal Horse, and 2351 the year of the Metal Sheep, and 2352 the year of the Water Monkey, and 2353 the year of the Water Cock, and 2354 the year of the Wood Dog, and 2355 the year of the Wood Boar, and 2356 the year of the Fire Rat, and 2357 the year of the Fire Ox, and 2358 the year of the Earth Tiger, and 2359 the year of the Earth Hare, and 2360 the year of the Metal Dragon, and 2361 the year of the Metal Serpent, and 2362 the year of the Water Horse, and 2363 the year of the Water Sheep, and 2364 the year of the Wood Monkey, and 2365 the year of the Wood Cock, and 2366 the year of the Fire Dog, and 2367 the year of the Fire Boar, and 2368 the year of the Earth Rat, and 2369 the year of the Earth Ox, and 2370 the year of the Metal Tiger, and 2371 the year of the Metal Hare, and 2372 the year of the Water Dragon, and 2373 the year of the Water Serpent, and 2374 the year of the Wood Horse, and 2375 the year of the Wood Sheep, and 2376 the year of the Fire Monkey, and 2377 the year of the Fire Cock, and 2378 the year of the Earth Dog, and 2379 the year of the Earth Boar, and 2380 the year of the Metal Rat, and 2381 the year of the Metal Ox, and 2382 the year of the Water Tiger, and 2383 the year of the Water Hare, and 2384 the year of the Wood Dragon, and 2385 the year of the Wood Serpent, and 2386 the year of the Fire Horse, and 2387 the year of the Fire Sheep, and 2388 the year of the Earth Monkey, and 2389 the year of the Earth Cock, and 2390 the year of the Metal Dog, and 2391 the year of the Metal Boar, and 2392 the year of the Water Rat, and 2393 the year of the Water Ox, and 2394 the year of the Wood Tiger, and 2395 the year of the Wood Hare, and 2396 the year of the Fire Dragon, and 2397 the year of the Fire Serpent, and 2398 the year of the Earth Horse, and 2399 the year of the Earth Sheep, and 2400 the year of the Metal Monkey, and 2401 the year of the Metal Cock, and 2402 the year of the Water Dog, and 2403 the year of the Water Boar, and 2404 the year of the Wood Rat, and 2405 the year of the Wood Ox, and 2406 the year of the Fire Tiger, and 2407 the year of the Fire Hare, and 2408 the year of the Earth Dragon, and 2409 the year of the Earth Serpent, and 2410 the year of the Metal Horse, and 2411 the year of the Metal Sheep, and 2412 the year of the Water Monkey, and 2413 the year of the Water Cock, and 2414 the year of the Wood Dog, and 2415 the year of the Wood Boar, and 2416 the year of the Fire Rat, and 2417 the year of the Fire Ox, and 2418 the year of the Earth Tiger, and 2419 the year of the Earth Hare, and 2420 the year of the Metal Dragon, and 2421 the year of the Metal Serpent, and 2422 the year of the Water Horse, and 2423 the year of the Water Sheep, and 2424 the year of the Wood Monkey, and 2425 the year of the Wood Cock, and 2426 the year of the Fire Dog, and 2427 the year of the Fire Boar, and 2428 the year of the Earth Rat, and 2429 the year of the Earth Ox, and 2430 the year of the Metal Tiger, and 2431 the year of the Metal Hare, and 2432 the year of the Water Dragon, and 2433 the year of the Water Serpent, and 2434 the year of the Wood Horse, and 2435 the year of the Wood Sheep, and 2436 the year of the Fire Monkey, and 2437 the year of the Fire Cock, and 2438 the year of the Earth Dog, and 2439 the year of the Earth Boar, and 2440 the year of the Metal Rat, and 2441 the year of the Metal Ox, and 2442 the year of the Water Tiger, and 2443 the year of the Water Hare, and 2444 the year of the Wood Dragon, and 2445 the year of the Wood Serpent, and 2446 the year of the Fire Horse, and 2447 the year of the Fire Sheep, and 2448 the year of the Earth Monkey, and 2449 the year of the Earth Cock, and 2450 the year of the Metal Dog, and 2451 the year of the Metal Boar, and 2452 the year of the Water Rat, and 2453 the year of the Water Ox, and 2454 the year of the Wood Tiger, and 2455 the year of the Wood Hare, and 2456 the year of the Fire Dragon, and 2457 the year of the Fire Serpent, and 2458 the year of the Earth Horse, and 2459 the year of the Earth Sheep, and 2460 the year of the Metal Monkey, and 2461 the year of the Metal Cock, and 2462 the year of the Water Dog, and 2463 the year of the Water Boar, and 2464 the year of the Wood Rat, and 2465 the year of the Wood Ox, and 2466 the year of the Fire Tiger, and 2467 the year of the Fire Hare, and 2468 the year of the Earth Dragon, and 2469 the year of the Earth Serpent, and 2470 the year of the Metal Horse, and 2471 the year of the Metal Sheep, and 2472 the year of the Water Monkey, and 2473 the year of the Water Cock, and 2474 the year of the Wood Dog, and 2475 the year of the Wood Boar, and 2476 the year of the Fire Rat, and 2477 the year of the Fire Ox, and 2478 the year of the Earth Tiger, and 2479 the year of the Earth Hare, and 2480 the year of the Metal Dragon, and 2481 the year of the Metal Serpent, and 2482 the year of the Water Horse, and 2483 the year of the Water Sheep, and 2484 the year of the Wood Monkey, and 2485 the year of the Wood Cock, and 2486 the year of the Fire Dog, and 2487 the year of the Fire Boar, and 2488 the year of the Earth Rat, and 2489 the year of the Earth Ox, and 2490 the year of the Metal Tiger, and 2491 the year of the Metal Hare, and 2492 the year of the Water Dragon, and 2493 the year of the Water Serpent, and 2494 the year of the Wood Horse, and 2495 the year of the Wood Sheep, and 2496 the year of the Fire Monkey, and 2497 the year of the Fire Cock, and 2498 the year of the Earth Dog, and 2499 the year of the Earth Boar, and 2500 the year of the Metal Rat, and 2501 the year of the Metal Ox, and 2502 the year of the Water Tiger, and 2503 the year of the Water Hare, and 2504 the year of the Wood Dragon, and 2505 the year of the Wood Serpent, and 2506 the year of the Fire Horse, and 2507 the year of the Fire Sheep, and 2508 the year of the Earth Monkey, and 2509 the year of the Earth Cock, and 2510 the year of the Metal Dog, and 2511 the year of the Metal Boar, and 2512 the year of the Water Rat, and 2513 the year of the Water Ox, and 2514 the year of the Wood Tiger, and 2515 the year of the Wood Hare, and 2516 the year of the Fire Dragon, and 2517 the year of the Fire Serpent, and 2518 the year of the Earth Horse, and 2519 the year of the Earth Sheep, and 2520 the year of the Metal Monkey, and 2521 the year of the Metal Cock, and 2522 the year of the Water Dog, and 2523 the year of the Water Boar, and 2524 the year of the Wood Rat, and 2525 the year of the Wood Ox, and 2526 the year of the Fire Tiger, and 2527 the year of the Fire Hare, and 2528 the year of the Earth Dragon, and 2529 the year of the Earth Serpent, and 2530 the year of the Metal Horse, and 2531 the year of the Metal Sheep, and 2532 the year of the Water Monkey, and 2533 the year of the Water Cock, and 2534 the year of the Wood Dog, and 2535 the year of the Wood Boar, and 2536 the year of the Fire Rat, and 2537 the year of the Fire Ox, and 2538 the year of the Earth Tiger, and 2539 the year of the Earth Hare, and 2540 the year of the Metal Dragon, and 2541 the year of the Metal Serpent, and 2542 the year of the Water Horse, and 2543 the year of the Water Sheep, and 2544 the year of the Wood Monkey, and 2545 the year of the Wood Cock, and 2546 the year of the Fire Dog, and 2547 the year of the Fire Boar, and 2548 the year of the Earth Rat, and 2549 the year of the Earth Ox, and 2550 the year of the Metal Tiger, and 2551 the year of the Metal Hare, and 2552 the year of the Water Dragon, and 2553 the year of the Water Serpent, and 2554 the year of the Wood Horse, and 2555 the year of the Wood Sheep, and 2556 the year of the Fire Monkey, and 2557 the year of the Fire Cock, and 2558 the year of the Earth Dog, and 2559 the year of the Earth Boar, and 2560 the year of the Metal Rat, and 2561 the year of the Metal Ox, and 2562 the year of the Water Tiger, and 2563 the year of the Water Hare, and 2564 the year of the Wood Dragon, and 2565 the year of the Wood Serpent, and 2566 the year of the Fire Horse, and 2567 the year of the Fire Sheep, and 2568 the year of the Earth Monkey, and 2569 the year of the Earth Cock, and 2570 the year of the Metal Dog, and 2571 the year of the Metal Boar, and 2572 the year of the Water Rat, and 2573 the year of the Water Ox, and 2574 the year of the Wood Tiger, and 2575 the year of the Wood Hare, and 2576 the year of the Fire Dragon, and 2577 the year of the Fire Serpent, and 2578 the year of the Earth Horse, and 2579 the year of the Earth Sheep, and 2580 the year of the Metal Monkey, and 2581 the year of the Metal Cock, and 2582 the year of the Water Dog, and 2583 the year of the Water Boar, and 2584 the year of the Wood Rat, and 2585 the year of the Wood Ox, and 2586 the year of the Fire Tiger, and 2587 the year of the Fire Hare, and 2588 the year of the Earth Dragon, and 2589 the year of the Earth Serpent, and 2590 the year of the Metal Horse, and 2591 the year of the Metal Sheep, and 2592 the year of the Water Monkey, and 2593 the year of the Water Cock, and 2594 the year of the Wood Dog, and 2595 the year of the Wood Boar, and 2596 the year of the Fire Rat, and 2597 the year of the Fire Ox, and 2598 the year of the Earth Tiger, and 2599 the year of the Earth Hare, and 2600 the year of the Metal Dragon, and 2601 the year of the Metal Serpent, and 2602 the year of the Water Horse, and 2603 the year of the Water Sheep, and 2604 the year of the Wood Monkey, and 2605 the year of the Wood Cock, and 2606 the year of the Fire Dog, and 2607 the year of the Fire Boar, and 2608 the year of the Earth Rat, and 2609 the year of the Earth Ox, and 2610 the year of the Metal Tiger, and 2611 the year of the Metal Hare, and 2612 the year of the Water Dragon, and 2613 the year of the Water Serpent, and 2614 the year of the Wood Horse, and 2615 the year of the Wood Sheep, and 2616 the year of the Fire Monkey, and 2617 the year of the Fire Cock, and 2618 the year of the Earth Dog, and 2619 the year of the Earth Boar, and 2620 the year of the Metal Rat, and 2621 the year of the Metal Ox, and 2622 the year of the Water Tiger, and 2623 the year of the Water Hare, and 2624 the year of the Wood Dragon, and 2625 the year of the Wood Serpent, and 2626 the year of the Fire Horse, and 2627 the year of the Fire Sheep, and 2628 the year of the Earth Monkey, and 2629 the year of the Earth Cock, and 2630 the year of the Metal Dog, and 2631 the year of the Metal Boar, and 2632 the year of the Water Rat, and 2633 the year of the Water Ox, and 2634 the year of the Wood Tiger, and 2635 the year of the Wood Hare, and 2636 the year of the Fire Dragon, and 2637 the year of the Fire Serpent, and 2638 the year of the Earth Horse, and 2639 the year of the Earth Sheep, and 2640 the year of the Metal Monkey, and 2641 the year of the Metal Cock, and 2642 the year of the Water Dog, and 2643 the year of the Water Boar, and 2644 the year of the Wood Rat, and 2645 the year of the Wood Ox, and 2646 the year of the Fire Tiger, and 2647 the year of the Fire Hare, and 2648 the year of the Earth Dragon, and 2649 the year of the Earth Serpent, and 2650 the year of the Metal Horse, and 2651 the year of the Metal Sheep, and 2652 the year of the Water Monkey, and 2653 the year of the Water Cock, and 2654 the year of the Wood Dog, and 2655 the year of the Wood Boar, and 2656 the year of the Fire Rat, and 2657 the year of the Fire Ox, and 2658 the year of the Earth Tiger, and 2659 the year of the Earth Hare, and 2660 the year of the Metal Dragon, and 2661 the year of the Metal Serpent, and 2662 the year of the Water Horse, and 2663 the year of the Water Sheep, and 2664 the year of the Wood Monkey, and 2665 the year of the Wood Cock, and 2666 the year of the Fire Dog, and 2667 the year of the Fire Boar, and 2668 the year of the Earth Rat, and 2669 the year of the Earth Ox, and 2670 the year of the Metal Tiger, and 2671 the year of the Metal Hare, and 2672 the year of the Water Dragon, and 2673 the year of the Water Serpent, and 2674 the year of the Wood Horse, and 2675 the year of the Wood Sheep, and 2676 the year of the Fire Monkey, and 2677 the year of the Fire Cock, and 2678 the year of the Earth Dog, and 2679 the year of the Earth Boar, and 2680 the year of the Metal Rat, and 2681 the year of the Metal Ox, and 2682 the year of the Water Tiger, and 2683 the year of the Water Hare, and 2684 the year of the Wood Dragon, and 2685 the year of the Wood Serpent, and 2686 the year of the Fire Horse, and 2687 the year of the Fire Sheep, and 2688 the year of the Earth Monkey, and 2689 the year of the Earth Cock, and 2690 the year of the Metal Dog, and 2691 the year of the Metal Boar, and 2692 the year of the Water Rat, and 2693 the year of the Water Ox, and 2694 the year of the Wood Tiger, and 2695 the year of the Wood Hare, and 2696 the year of the Fire Dragon, and 2697 the year of the Fire Serpent, and 2698 the year of the Earth Horse, and 2699 the year of the Earth Sheep, and 2700 the year of the Metal Monkey, and 2701 the year of the Metal Cock, and 2702 the year of the Water Dog, and 2703 the year of the Water Boar, and 2704 the year of the Wood Rat, and 2705 the year of the Wood Ox, and 2706 the year of the Fire Tiger, and 2707 the year of the Fire Hare, and 2708 the year of the Earth Dragon, and 2709 the year of the Earth Serpent, and 2710 the year of the Metal Horse, and 2711 the year of the Metal Sheep, and 2712 the year of the Water Monkey, and 2713 the year of the Water Cock, and 2714 the year of the Wood Dog, and 2715 the year of the Wood Boar, and 2716 the year of the Fire Rat, and 2717 the year of the Fire Ox, and 2718 the year of the Earth Tiger, and 2719 the year of the Earth Hare, and 2720 the year of the Metal Dragon, and 2721 the year of the Metal Serpent, and 2722 the year of the Water Horse, and 2723 the year of the Water Sheep, and 2724 the year of the Wood Monkey, and 2725 the year of the Wood Cock, and 2726 the year of the Fire Dog, and 2727 the year of the Fire Boar, and 2728 the year of the Earth Rat, and 2729 the year of the Earth Ox, and 2730 the year of the Metal Tiger, and 2731 the year of the Metal Hare, and 2732 the year of the Water Dragon, and 2733 the year of the Water Serpent, and 2734 the year of the Wood Horse, and 2735 the year of the Wood Sheep, and 2736 the year of the Fire Monkey, and 2737 the year of the Fire Cock, and 2738 the year of the Earth Dog, and 2739 the year of the Earth Boar, and 2740 the year of the Metal Rat, and 2741 the year of the Metal Ox, and 2742 the year of the Water Tiger, and 2743 the year of the Water Hare, and 2744 the year of the Wood Dragon, and 2745 the year of the Wood Serpent, and 2746 the year of the Fire Horse, and 2747 the year of the Fire Sheep, and 2748 the year of the Earth Monkey, and 2749 the year of the Earth Cock, and 2750 the year of the Metal Dog, and 2751 the year of the Metal Boar, and 2752 the year of the Water Rat, and 2753 the year of the Water Ox, and 2754 the year of the Wood Tiger, and 2755 the year of the Wood Hare, and 2756 the year of the Fire Dragon, and 2757 the year of the Fire Serpent, and 2758 the year of the Earth Horse, and 2759 the year of the Earth Sheep, and 2760 the year of the Metal Monkey, and 2761 the year of the Metal Cock, and 2762 the year of the Water Dog, and 2763 the year of the Water Boar, and 2764 the year of the Wood Rat, and 2765 the year of the Wood Ox, and 2766 the year of the Fire Tiger, and 2767 the year of the Fire Hare, and 2768 the year of the Earth Dragon, and 2769 the year of the Earth Serpent, and 2770 the year of the Metal Horse, and 2771 the year of the Metal Sheep, and 2772 the year of the Water Monkey, and 2773 the year of the Water Cock, and 2774 the year of the Wood Dog, and 2775 the year of the Wood Boar, and 2776 the year of the Fire Rat, and 2777 the year of the Fire Ox, and 2778 the year of the Earth Tiger, and 2779 the year of the Earth Hare, and 2780 the year of the Metal Dragon, and 2781 the year of the Metal Serpent, and 2782 the year of the Water Horse, and 2783 the year of the Water Sheep, and 2784 the year of the Wood Monkey, and 2785 the year of the Wood Cock, and 2786 the year of the Fire Dog, and 2787 the year of the Fire Boar, and 2788 the year of the Earth Rat, and 2789 the year of the Earth Ox, and 2790 the year of the Metal Tiger, and 2791 the year of the Metal Hare, and 2792 the year of the Water Dragon, and 2793 the year of the Water Serpent, and 2794 the year of the Wood Horse, and 2795 the year of the Wood Sheep, and 2796 the year of the Fire Monkey, and 2797 the year of the Fire Cock, and 2798 the year of the Earth Dog, and 2799 the year of the Earth Boar, and 2800 the year of the Metal Rat, and 2801 the year of the Metal Ox, and 2802 the year of the Water Tiger, and 2803 the year of the Water Hare, and 2804 the year of the Wood Dragon, and 2805 the year of the Wood Serpent, and 2806 the year of the Fire Horse, and 2807 the year of the Fire Sheep, and 2808 the year of the Earth Monkey, and 2809 the year of the Earth Cock, and 2810 the year of the Metal Dog, and 2811 the year of the Metal Boar, and 2812 the year of the Water Rat, and 2813 the year of the Water Ox, and 2814 the year of the Wood Tiger, and 2815 the year of the Wood Hare, and 2816 the year of the Fire Dragon, and 2817 the year of the Fire Serpent, and 2818 the year of the Earth Horse, and 2819 the year of the Earth Sheep, and 2820 the year of the Metal Monkey, and 2821 the year of the Metal Cock, and 2822 the year of the Water Dog, and 2823 the year of the Water Boar, and 2824 the year of the Wood Rat, and 2825 the year of the Wood Ox, and 2826 the year of the Fire Tiger, and 2827 the year of the Fire Hare, and 2828 the year of the Earth Dragon, and 2829 the year of the Earth Serpent, and 2830 the year of the Metal Horse, and 2831 the year of the Metal Sheep, and 2832 the year of the Water Monkey, and 2833 the year of the Water Cock, and 2834 the year of the Wood Dog, and 2835 the year of the Wood Boar, and 2836 the year of the Fire Rat, and 2837 the year of the Fire Ox, and 2838 the year of the Earth Tiger, and 2839 the year of the Earth Hare, and 2840 the year of the Metal Dragon, and 2841 the year of the Metal Serpent, and 2842 the year of the Water Horse, and 2843 the year of the Water Sheep, and 2844 the year of the Wood Monkey, and 2845 the year of the Wood Cock, and 2846 the year of the Fire Dog, and 2847 the year of the Fire Boar, and 2848 the year of the Earth Rat, and 2849 the year of the Earth Ox, and 2850 the year of the Metal Tiger, and 2851 the year of the Metal H

and these in hand, betake themselves to the shrine where each beats upon the walls to announce himself, and crys in a loud voice, "I have come to worship at your shrine," that he may not be overlooked by the deaf deity.

In the temple grounds tiny bags of rice, with small bamboo leaves, *koban* (old Japanese currency) and a miniature measure are sold to the merchants or other visitors as good luck charms for the year.

A method of fortune telling (*kameno uranai*) by heating the shell of a tortoise and deciphering the characters which appear in the cracks produced thereby is a New Year's custom practised now only in the island of Hachijo, about a hundred fifty knots distant from Yokohama, and during the Tokugawa regime a penal settlement; but this custom is mentioned in ancient records as having been very general. In Hachijo, the ninth day is celebrated by eating *mochi* fried in oil, and the universal rice dumplings on New Year's day are eschewed there. The children fly enormous kites, the winds being very strong.

In Tokyo, New Year's Day is the most strictly observed holiday of all, and scarcely a shop can be found with open doors, except the fruit dealers, who are especially busy on that day, as attractive baskets of fruit are favorites among the Japanese for presenting to their friends at this time. The streets are thronged with men in carriages, jinrikishas, and on foot, hurrying to make the round of their circle of acquaintances, leaving cards, for which beautiful lacquer trays resting upon some exquisite piece of old brocade are placed at the doors; but if he be an intimate friend he tarries to be regaled will *toso* and hot *sake*. The streets are also gay with children, girls in their most brilliantf rocks of scarlet, vivid green, bright blues, yellows, and cerise, their huge floral patterns often finding no chance of repeat upon the tiny figure of a six-year-old, and the rainbow sleeves which hang to the very hem of the garment show fascinating glimpses of their many-hued linings as the little ones dash about with arms uplifted in their much loved New Year's game of battle door and shuttle cock; and the boys, less colorfully garbed, flying tremendous kites which supply another gay note. The trolley cars are crowded with workmen and artisans with flushed faces and loud voices; few women are to be seen as they remain at home to welcome visitors. Minstrels and dancing girls go from house to house clad in costumes seen only at this season, and perform amusing figures, often wearing huge masks of the head of some imaginary beast, transforming themselves into comical or demoniacal creatures, playing and singing at the door to receive a few pennies.



FIREMEN AT HIBIYA, NEW YEAR'S

Many of the customs of old Yedo have been laid aside, as superstitions have

Digitized by Google
Original from UNIVERSITY OF IOWA

yielded to education and Western ideas have permeated the new Tokyo; but one of the New Year celebrations practised from ancient times in the capital city is the *hatsuni*, or first consignment parade. All accounts of the year must be settled at the end of December, and nearly all business men, especially merchants, remain at their shop the whole night of the thirty-first in order to clear up every thing, and begin the year absolutely afresh. The *hatsuni* takes place on the second day, and is made up of the employes of tradesmen and the various workmen whom they engage from time to time, such as carpenters, masons, etc., all of whom wear a dark blue cotton coat, *hanten*, upon the back of which, between the shoulders, appears the name of the firm they represent in bold, white characters. They walk along beside the carts fluttering with flags and streamers, and laden with the first consignment of goods from the wholesale house to their employer. The horses which draw the carts are decorated in a most interesting fashion, sometimes with gilt embroideries of the *takarabune*, or treasure ship, and such like, the peculiar harness used affording an opportunity for special ornamentation. Sometimes great, slow moving oxen draw the carts, decked from horn to hoof in every color of the spectrum, and various oriental appurtenances and appendages.

So-called musicians head the procession, sometimes strictly Japanese, playing the *samisen*, flutes, bells and drums; but lately, more often a band of foreign instruments, all in different keys and each rendering his part without regard to the others or his fellow beings. All indulge frequently in *sake* and soon become very lively, their voices rising above the hum of the streets and din of the instruments; and when their circuitous route brings them again to their master's house, they make a hilarious party and enjoy refreshments and more *sake*.

Another celebration held in Tokyo every New Year is by the fire brigade, at which time a public exhibition of feats which show their skill and training, is given at one of the parks.

A custom, still quite general all over the islands and at one time made the occasion of a ceremony at the Imperial Palace grounds, Kyoto, but not practised in the capital city since the people became imbued with more progressive ideas, is that called *dono*, which is observed on the fifteenth of January and consists in collecting all the articles and materials used for the New Year decorations, the pine, bamboo and *shimekazari*, or straw rope ornament, and burning them, and over the fire boiling together rice and red beans, or roasting *mochi* (rice dumplings), it being believed that this will prevent the spread of diseases. In Kyoto and Osaka, great bon fires are made of these things piled from twelve to eighteen feet high and burned along the river banks. This custom appears to have come from China, and the idea of driving away disease by burning something is still held in that country.

This is the last of the celebrations, and all suggestions of the holiday season seem to disappear like magic, even the kites and the battle doors being seen no more until another New Year.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

follow pairs. All indulge frequently in saké and soon become very lively, their voices rising above the hum of the streets and din of the instruments; and when (rice dumplings) it pains perhaps that this will prevent the speedy dispersal of visitors. In Kyoto and Osaka, great pots are made of these things piled from twelve to eighteen feet high and painted along the front panels. This custom dispenses to pass some from children and the inner of driving very discreetly by painting something is still held in that country.

This is the last of the celebrations, and all suggestions of the foolish season seem to disappear like magic, even the kites and the public doors being seen no more until another New Year.

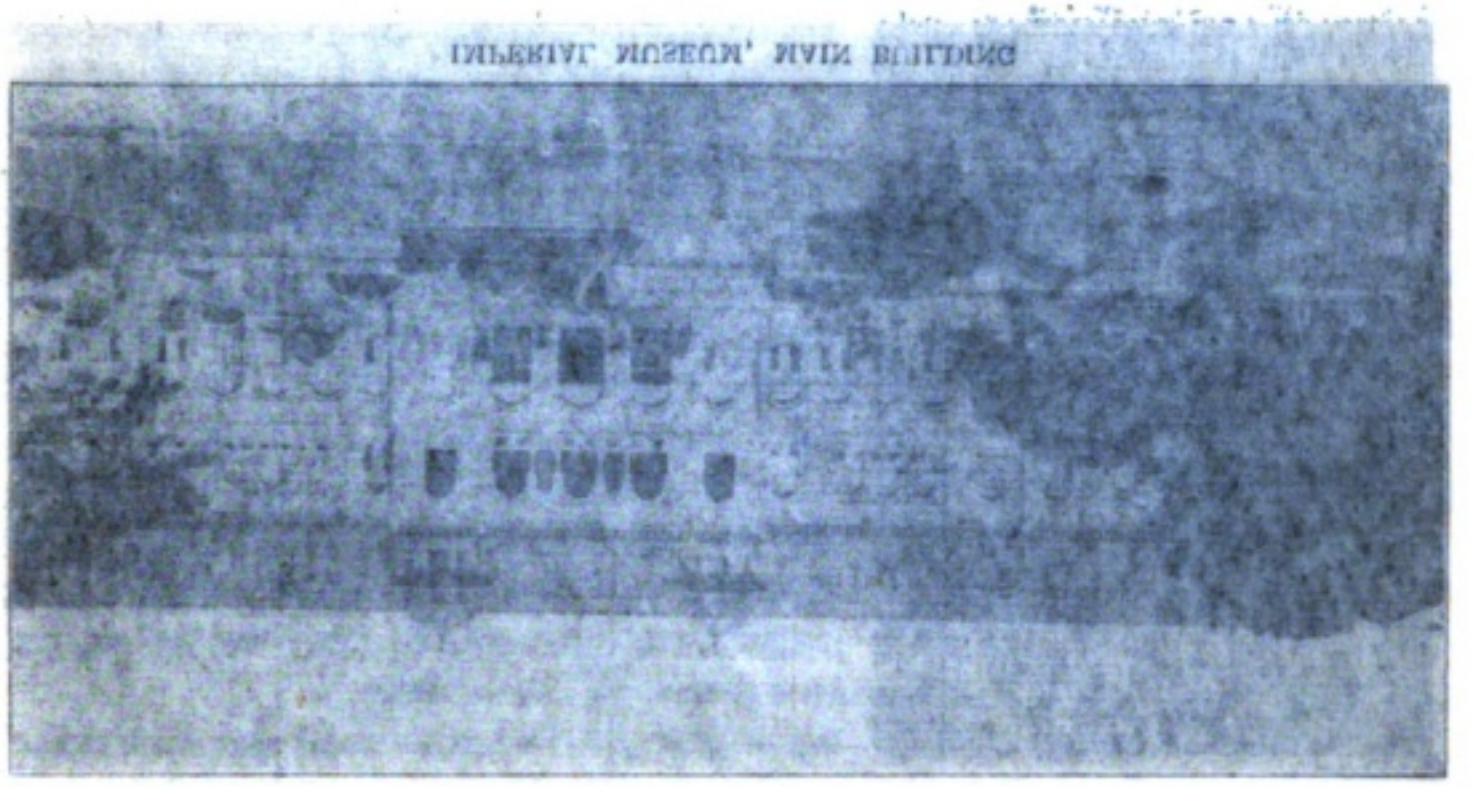
Another celebration held in Tokyo more rare.

Every New Year is by the first public, at which time a public exhibition of feats which show their skill and training, is given at one of the banks.

A custom, still quite general all over the islands and it one time made the occasion of a ceremony at the Imperial Palace grounds, Kyoto, but not practised in the capital city since the people became imbued with more progressive ideas, is that called Ohamo, which is observed on the fifteenth of January and consists in collecting all the articles and materials used for the New Year decorations, the pine, bamboo and cords, Kadomatsu, or straw rope ornament, and burning them, and over the fire pelting fortune tree and red beans, or lucky mochi (rice dumplings) it being believed that this will prevent the spread of disease.

THE IMPERIAL MUSEUM

(TOKYO)



IN historic Ueno Park, where its six [illegible] the Department of the Imperial Household

of the Tokugawa shoguns, and there [illegible] which gave
the site where [illegible] rose during their rule, about the
once stood the house of the High Priest of [illegible] were
Kwanyeiji Temple of the Imperial Blood, [illegible] the first
won among the buildings of the Ueno Im- [illegible] Museum
perial Museum, which was erected in 1877. Within [illegible]
of which new [illegible] were added in 1882. [illegible]
their walls have been replaced together [illegible] and its
representative treasures, industrial and [illegible] objects
objects from foreign countries, and the best [illegible] of
historical records of Japan's past, as to [illegible] the
ness, customs, arts and crafts are to be [illegible]
found here.

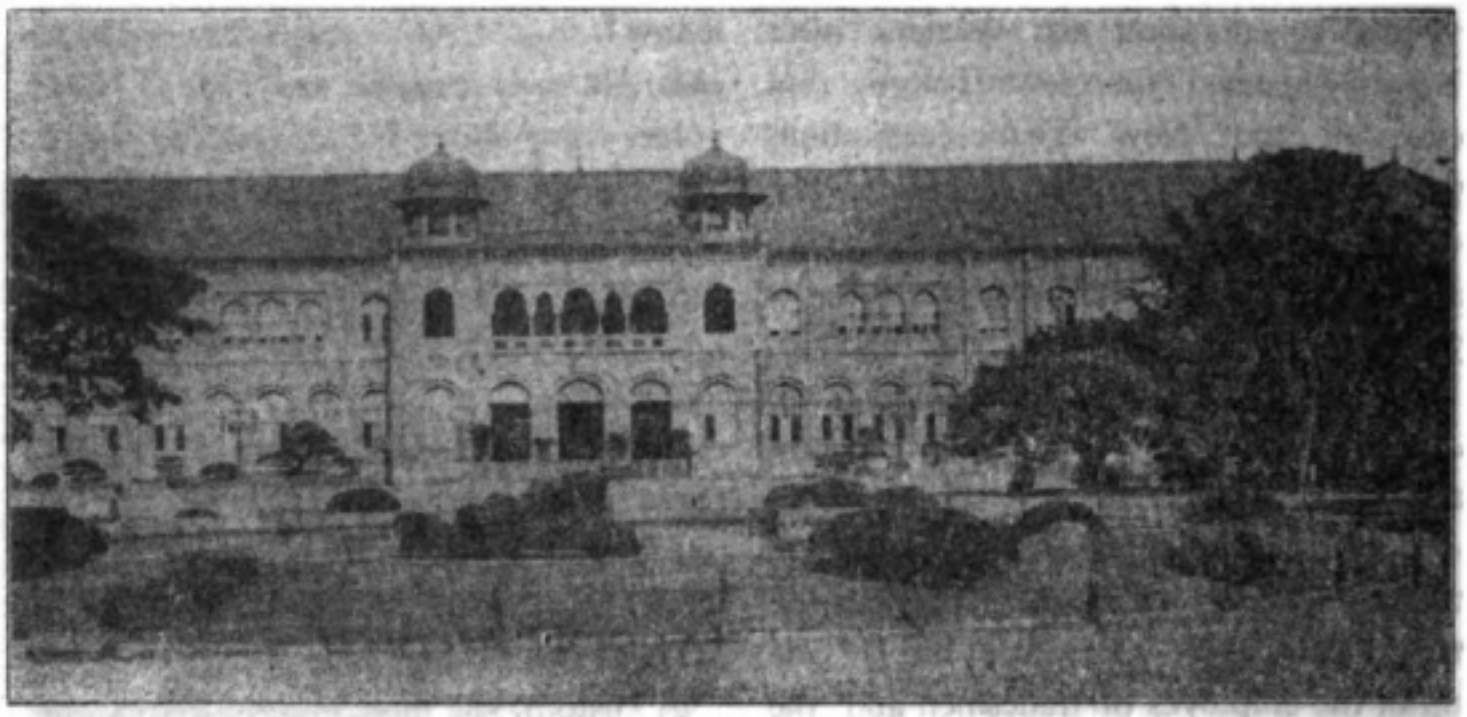
The buildings are elaborate structures [illegible] of brick and stone, two stories high, with [illegible] Monish detail, and of considerable extent; [illegible] but the fine collections have so rapidly [illegible] increased, that notwithstanding the addi- [illegible] tions of the past, and the recent handsome [illegible] classical annex of granite, erected by the [illegible] city of Tokyo, and upon the occasion of [illegible] the marriage of their Highnesses the Crown Prince and Princess, presented to

the Department of the Imperial Household.

The Museum is open to the public [illegible] daily from eight to five in summer, and [illegible] nine to four in winter, with the exception [illegible] of a New Year's holiday of ten days, and [illegible] an admittance fee of five sen is charged.

The entrance, in the centre of the main building, opens into a spacious corridor, in which is a tablet in bronze of Okuma [illegible] Chinio's equestrian statue of Prince Ai- [illegible] zuwaw, the original of which stands be- [illegible] fore the Central Sign Office, Kojimachi. At the right is the Natural History De- [illegible] partment, with many good specimens [illegible] from all districts of the globe: but of greatest interest to foreign visitors is the exhibit of Ezo cocks, with tails from ten to fifteen feet in length, which hang from the lows on their high perches and lie coiled in the bottom of the case. These cocks are of the ordinary colors, variegated

Digitized by Google
Original from UNIVERSITY OF IOWA



IMPERIAL MUSEUM, MAIN BUILDING

THE IMPERIAL MUSEUM

(TOKYO)

IN historic Uyeno Park, where lie six of the Tokugawa Shogun, and their mortuary temples still attest the glory of their power and the height to which art rose during their rule, upon the site where once stood the house of the High Priest of Kwanyeiji, Prince of the Imperial Blood, now stand the buildings of the Uyeno Imperial Museum, *Hakubutsukwan*, the first of which was erected in 1877. Within their walls have been gathered together representative treasures, industrial and art objects from foreign countries, and the best historical records of Japan's past, as to dress, customs, arts and crafts are to be found here.

The buildings are dignified structures of brick and stone, two stories high, with Moorish detail, and of considerable extent; but the fine collections have so rapidly increased, that notwithstanding the additions of the past, and the recent handsome classical annex of granite, erected by the city of Tokyo, and upon the occasion of the marriage of their Highnesses the Crown Prince and Princess, presented to the Department of the Imperial Household, under whose control the Museum is held, the space is still inadequate and only part of the entire collection can be displayed at one time, the exhibits in various departments being changed every thirty days.

The Museum is open to the public daily from eight to five in summer, and nine to four in winter, with the exception of a New Year's holiday of ten days, and an admittance fee of five *sen* is charged.

The entrance, in the centre of the main building, opens into a spacious corridor, in which is a replica in plaster of Okuma Ujihiro's equestrian statue of Prince Arisugawa, the original of which stands before the General Staff Office, Kojimachi. At the right is the Natural History Department, with many good specimens from all quarters of the globe; but of greatest interest to foreign visitors is the exhibit of Tosa cocks, with tails from ten to fifteen feet in length, which hang from the fowl's on their high perches and lie coiled in the bottom of the case. These cocks are of the ordinary colors, varigated

Digitized by Google
Original from UNIVERSITY OF IOWA

LONG TAILED TOSA COCKS

red, yellow, blue and dark green, also white ones; their bodies are rather small.

The Army Department contributed the exhibit of war trophies and the various kinds of fire arms imported from foreign countries since the beginning of the Meiji era to be seen in the next department; adjoining which is the exhibit of color prints from wood cuts, so characteristic of Japan. This includes pictures of flowers and birds, by Suzuki Harunobu, painted one hundred fifty years ago; portraits of actors, by Torii Kujomitsu, made in the eighth century, the Torii family having been professionals in this line through many succeeding generations; also genre pictures, by Utagawa Kuniyoshi, dating from the middle of the nineteenth century; and belonging to the same period, works by the second Toyokuni, Utamaro and Okyo, the fifty-three views on the Tokaido by Hiroshige, and paintings by Hidegawa Yeizan. Many wood cut cover designs by modern artists complete this fascinating collection exemplifying an art craft highly developed by the Japanese and a collection of lithographic prints presented by the South Kensington Museum is also to be seen here.

Beautiful gold brocades made in China three hundred years ago attract the attention next, accompanied by small *fukusa* (cloth for wrapping), many of which were designed by Okyo, embroidered pictures and tapestries of Nishijin make.

The collection of lacquer ware which fills the next room contains many pieces of rare beauty and skill in workmanship, among which is a book case with the interesting history of having been in the wreck of the French Steamer Niel, which sank off the coast of Idzu, 1874. This case had been exhibited at the International Exposition held in Vienna, and was being returned; it was recovered by divers after remaining submerged for nearly two years, and its perfect condition amply testifies to its superior quality.

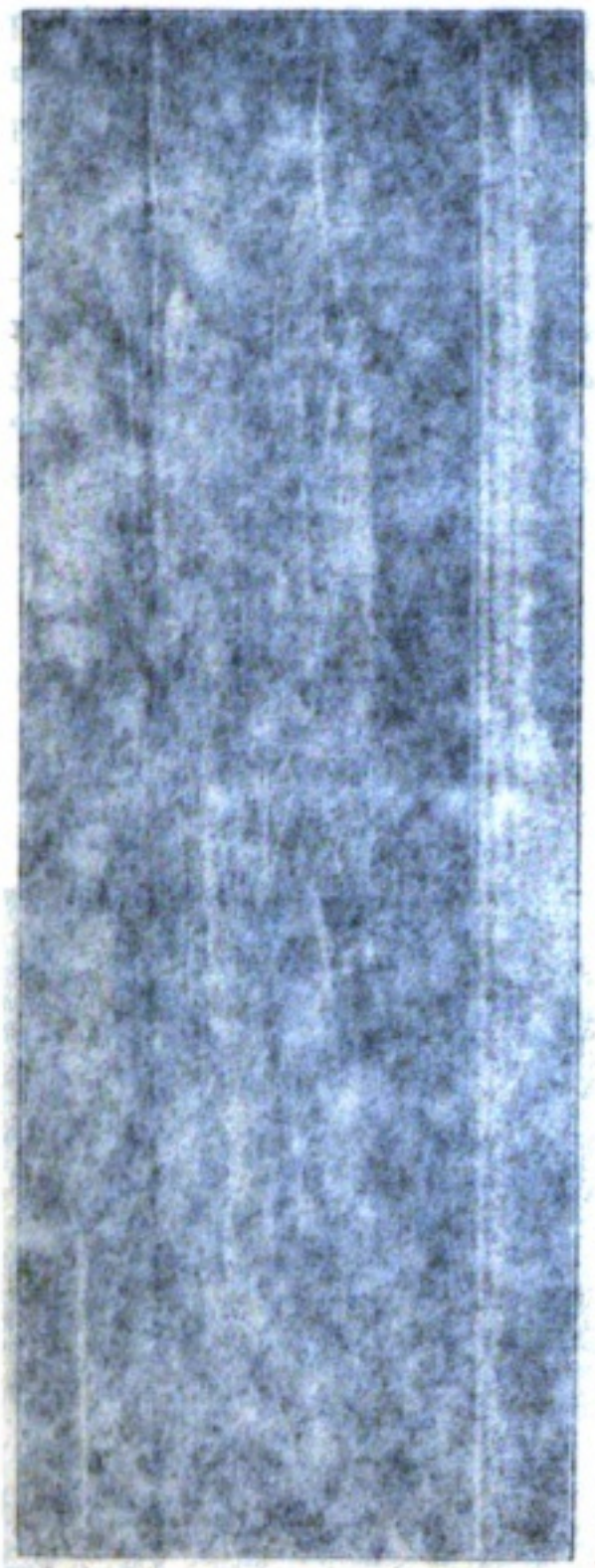
CARVED AND LACQUERED WOOD STATUE OF KICHIJO-TENYO

It is of gold aventurine lacquer, with a decoration

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

STATUE OF KICHI-
CARVED AND LACQUERED



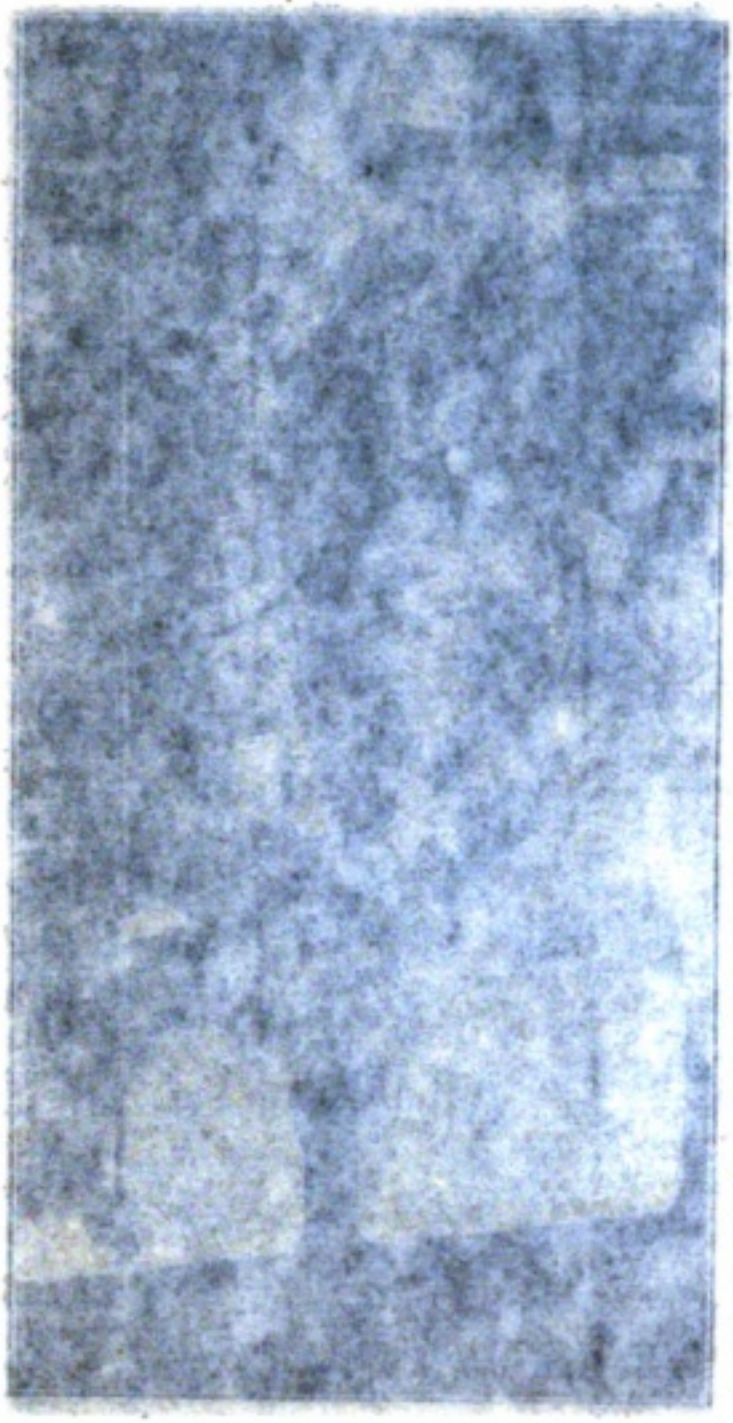
TONE TATEI-TOKA COCK.

Beautiful Gold
Chinese three-fold
processes unite in
the Japanese and a
Public Points Inc-
sented by the
South Kensington
Museum is also to
be seen here.

A collection of Hino-
kuni Hamono, painted one hundred and two years
ago attract the attention next, accompanied
by small Ainu articles for worship), many of which
were designed by Okyo, employed pictures and
reproduces of Nishijin masks.

The collection of pieces *were which* fills the next
room contains many pieces of rare beauty and skill in
workmanship among *which* is a book case *with* the
interesting history of having been in the *wreck* of the
French steamer *Nile*, *while* in sight of the coast of Idzu,
1871. This case had been exhibited at the Interna-
tional Exposition held in Vienna, and *was* again returned
to, it *was* recovered by divers after remaining sup-
merged for nearly two years, and its beautiful condition
only testifies to its subsequent duplicity.

It is of Hoki *wasuriume* product, with a decoration



CHOTEN, OWNED BY TARON JINSAI

CARVED LACQUERED WOOD STATUE OF NO-

In style of figure and colors designed centuries ago, but the name of the artist is not known.

And yet, while of the 20th century, I find of historic age, a "masterpiece" of pox for students of old, under instructors. It is decorated with a scene in gold inclosed in low relief. Temple records say it was a gift from the Chinese Emperor Kensō of the Tang dynasty, to the celebrated Buddhist priest, Kobo Daishi, but it is claimed by Japanese connoisseurs to be of native manufacture. It is the property of the Kongobo temple in Yamato Province.

Also of ivories, sculptures, and lacquered articles, there being articles for sale in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

In the same section is the collection of miyama, ivory carvings, and enamels. The finest enamel are in both ivory and wood, the oldest of the latter ware carved by Hanabo Sogun one hundred and fifty years ago.

These miniature carvings are inexcelled as sculptors in the world: the material from which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of life contains some very interesting pieces, one of the most remarkable being fifteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

The next department is devoted to enameled leathers, there being articles for sale, of leather, etc. A very beautiful red enamel, figured leather, known as mokkwan, is made by applying a thick paste to Yoshimasa. A slip-ware dish, about ten inches high, and quite flat to the edge, is decorated with a scene in gold inclosed in low relief. Temple records say it was a gift from the Chinese Emperor Kensō of the Tang dynasty, to the celebrated Buddhist priest, Kobo Daishi, but it is claimed by Japanese connoisseurs to be of native manufacture. It is the property of the Kongobo temple in Yamato Province.

Also of ivories, sculptures, and lacquered articles, there being articles for sale in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

In the same section is the collection of miyama, ivory carvings, and enamels. The finest enamel are in both ivory and wood, the oldest of the latter ware carved by Hanabo Sogun one hundred and fifty years ago.

These miniature carvings are inexcelled as sculptors in the world: the material from which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of life contains some very interesting pieces, one of the most remarkable being fifteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

In the same section is the collection of miyama, ivory carvings, and enamels. The finest enamel are in both ivory and wood, the oldest of the latter ware carved by Hanabo Sogun one hundred and fifty years ago.

These miniature carvings are inexcelled as sculptors in the world: the material from which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of life contains some very interesting pieces, one of the most remarkable being fifteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

In the same section is the collection of miyama, ivory carvings, and enamels. The finest enamel are in both ivory and wood, the oldest of the latter ware carved by Hanabo Sogun one hundred and fifty years ago.

These miniature carvings are inexcelled as sculptors in the world: the material from which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of life contains some very interesting pieces, one of the most remarkable being fifteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Nikkwagon, Chikuzen Province, and known first that the ancient Japanese were highly skilled.

In the same section is the collection of miyama, ivory carvings, and enamels. The finest enamel are in both ivory and wood, the oldest of the latter ware carved by Hanabo Sogun one hundred and fifty years ago.

These miniature carvings are inexcelled as sculptors in the world: the material from which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of life contains some very interesting pieces, one of the most remarkable being fifteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Nikkwagon, Chikuzen Province,

Digitized by Google
Original from UNIVERSITY OF IOWA

CARVED, LACQUERED WOOD STATUE OF ZOCHOTEN, OWNED BY BARON TSUZUKI

in relief of a pine and clover design, evidently made about two centuries ago, but the name of the maker is not known.

Another article of the same kind of lacquer, a *karabitsu*, or box for articles of minor size, is of much more ancient date, being no less than nine hundred years old, maker unknown. It is decorated with a scene in gold lacquer in low relief. Temple records say it was a gift from the Chinese Emperor Kensō, of the Tang dynasty, to the celebrated Buddhist priest, Kobo Daishi, but it is claimed by Japanese connoisseurs to be of native manufacture. It is the property of the Kongoho temple in Yamato Province.

Also of remote antiquity, as pronounced by accepted authority, is a lacquered leather case, attributed to the twelfth century, presented to the Museum by the Horiu temple. It is of black lacquer inside and out, with pictures in gold and silver.

But perhaps the piece belonging to this group which is regarded as the most precious national treasure is a case which was made in 920 A.D. and preserved as a relic by the Ninna temple for having been used by Kobo Daishi as a depository for sacred Buddhist canonical books. Two other notable articles are a box which contained the swaddling clothes of Emperor Antoku and is more than seven hundred years old, and a round ink slab case which belonged to Yoshimasa, Ashikaga Shogun, and dates back to 1400.

The next department is devoted to decorated leathers, there being articles for household use, armor, et cetera. A variety known as *monkawa*, figured leather, is made of deer skin, with vine patterns on a white ground, flowers on a red ground; that called *kinkawa*, gold leather, has floral decoration on gold, and *monkawa* has gold ornament upon black. The art and workmanship is most superior, and show that the ancient Japanese artisans were highly skilled.

In the same section is the collection of *netsuke*, ivory carvings, and *ramma*. The first named are in both ivory and wood, the oldest of the latter were carved by Hamano Sengue one hundred and thirty years ago.

These miniature carvings are unexcelled anywhere in the world; the marvellous life with which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of tiles contains some very interesting pieces, one of the most remarkable being thirteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Mikasagori, Chikuzen Province,

Digitized by Google
Original from UNIVERSITY OF IOWA

Kyushu; and in that office the first high dignitary was installed in the first year of the rule of Emperor Shenka, 536 A.D., for the control of the administration of both the island of Kyushu and foreign affairs, the place being near the port of Hakata, at that time the centre of foreign intercourse.

Others of historical interest are those from the castle of Taga, built by Ono Adzumabito, in Miyagigori, Rikuzen Province, in 124 A.D., as fortification against the aboriginal Ainus, the Imperial power being then poorly established in that quarter of the country. Also a model from the palace built by Hideyoshi's adopted son, within the Shuraku palace compound, Kyoto, afterwards presented by the famous warrior to the abbot of the Higashi Hongan temple; it is three hundred years old. Ornamental Chinese tiles of the time of Tsin dynasty, represent various animals and are of a peculiar bluish color.

The *Nō* dance masks exhibited in great numbers, and a few rare examples of masks used in a strange dance called *giraku* are from four hundred fifty to a thousand years old, and of many wild and weird expressions. Among the noted makers of masks represented in this collection are Horan, Senshu, Sukurai, Ishikawa, and Fukuhara, ranging from the Fujiwara to the Ashikaga period. The *giraku* masks belong to the Nara period, and were preserved in the Horiu temple.

The sculpture department is almost exclusively of a religious nature, the exhibits being either bronze Buddhist deities, or lacquered carved wood figures of the same, all of extremely ancient date, and forming a part of the national treasures.

The makers of the Jiunimen Kwannon and the Jizo Bosatsu are unknown, but they date back more than a thousand years, as does also the lacquer image of Yakushi Nyorai. A circular bronze tablet with a figure of Buddha, is of the 10th

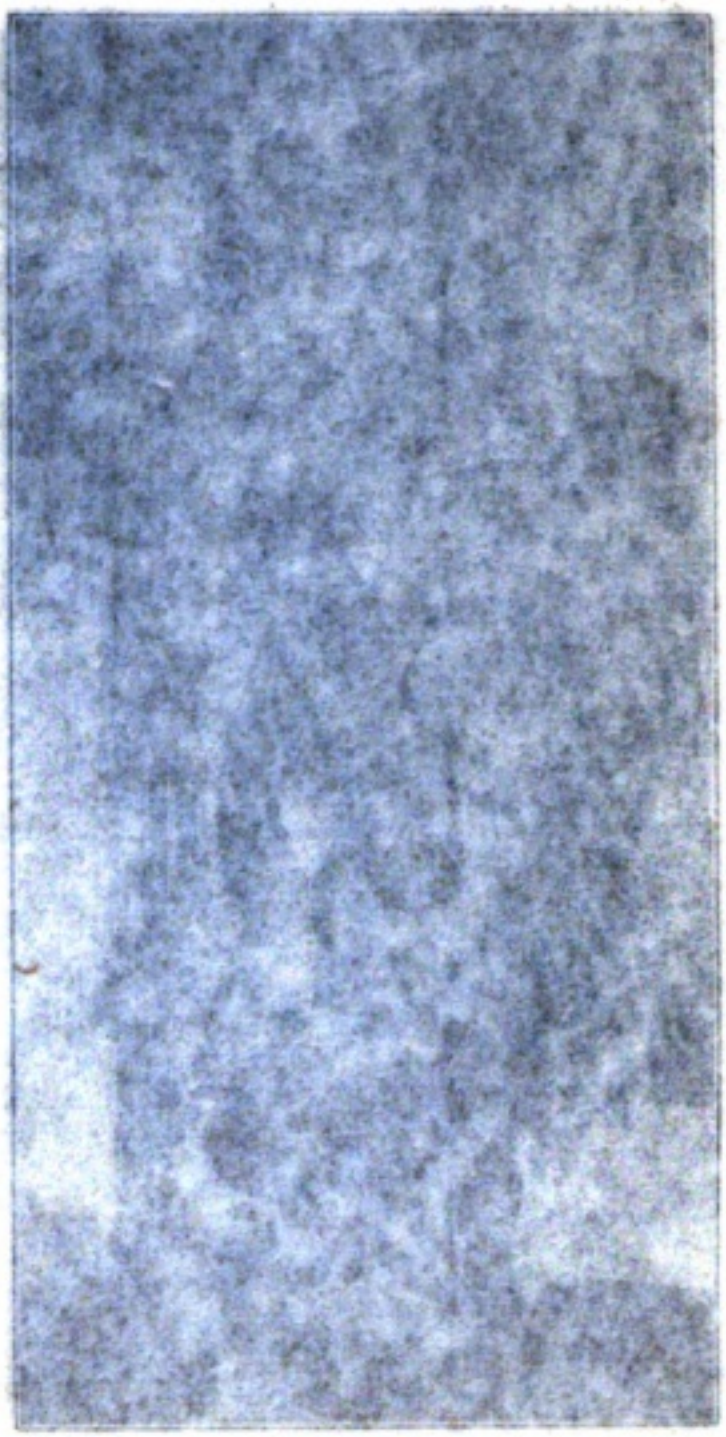
CARVED WOOD FUDO

century, and an image of Fudo Mijōō belongs to the Fujiwara period. The *Junishinsho* (twelve sacred heroes), are by the celebrated artist and Buddhist priest, Unkei, who flourished in the thirteenth century.

In the collection of sword furniture are many fine examples of metal work in various alloys, chief among which is one peculiar to Japan, *shakudo;* it is a lustrous black in color, and susceptable to very high polish. This has always been a favorite, because, perhaps as a background, it shows ornamentation in other metals to the best advantage. The making of swords has long been a fine art in Japan, and artists in their decoration won extensive fame. The handle of the *kozuka* or small knife inserted in the

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google



CARVED WOOD PANEL

century, and an image of Fudo Myōō pe-
longs to the Edo period. The Jami-
sen (twelve-stringed koto), and by the
celebrated artist and Buddhist priest, Unkei,
who flourished in the first half of the
thirteenth century.

In the collection of swords there are
many fine examples of metal work in
various alloys, often in one piece. Wrought iron is one
peculiar to Japan, although it is a fine-
grade black in color, and susceptible to very
high polish. This has always been a
favorite, because, between us and the
gromul, it shows ornamentation in other
metals to the best advantage. The mak-
ing of swords has long been a fine art
in Japan, and artists in their decoration
now extensive guns. The handle of the
sword is often inlaid with [illegible]

Original from UNIVERSITY OF IOWA

animals and are of a beautiful bluish color.

The Ainu dance masks exhibited in great numbers, and a few rare examples of masks used in a strange dance called Kamui-an are from low hundred fifty to a thousand years old, and of many wild and weird expressions. Among the noted makers of masks represented in this collection are Horin, Sosuin, Sukunai, Ishikawa, and Enkuraku, ranging from the Tenjiwara to the Ashikaga period. The finest masks belong to the Nara period, and were preserved in the Horin temple.

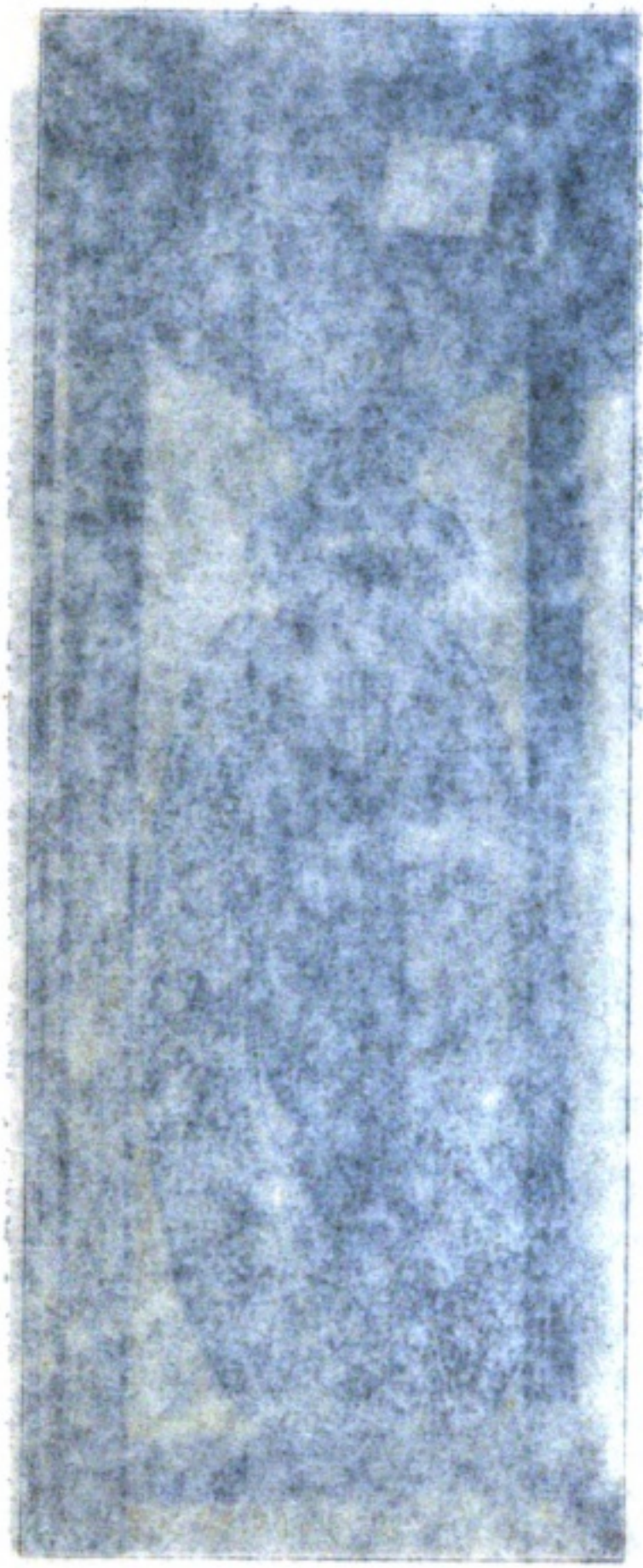
The sculpture department is almost exclusively of a religious nature, the exhibits being either bronze Buddhist deities, or pedestal carved wood figures of the same, all of extremely ancient date, and forming a part of the national treasures.

The makers of the Jinrikisha Kwanon and the Jizo Bosatsu are unknown, but they date back more than a thousand years, as does also the pedestal image of Amida Nyorai. A circular bronze tablet with a figure of Buddha, is of the rock

Kyoto: and in that office the first high
dignitary was installed in the first year of
the rule of Emperor Shomu, 729 A.D.,
for the control of the administration of
both the island of Kyushu and foreign
affairs, the place being near the port of
Hakata, at that time the centre of foreign
intercourse.

Others of historical interest are those
from the castle of Tsuyu, built by Ono
Adzumaspito, in Mikawaguni, Kikusau Tow-
ince, in 1454 A.D., as fortification against
the aboriginal Ainus, the imperial power
being then barely established in that district
ter of the country. Also a model from
the palace built by Hideyoshi, adopted
soon within the Shinsaku palace compound,
Kyoto, although presented by the Em-
more within to the abbot of the Higashi
Hongan temple; it is three hundred years
old. Ornamental Chinese tiles of the
time of Tsin ghrestly, represent various

Digitized by Google
Original from UNIVERSITY OF IOWA



A DOOR AT KANJI

A BRONZE AMIDA

sword handle was usually richly ornate, as also were the *fuchi* and *kashira*, mounts of the latter, and the *tsuba*, or guard.

A *kodzuka* with gold decoration, by Goto Jioshin has been treasured for three and a half centuries for its beauty and workmanship, and others by Goto Tetsujo, and Goto Tsuijo are respectively two hundred thirty and one hundred eighty years old, both with dragon designs.

The *tsuba* are of great variety, and almost every famous maker is well represented, the changing methods of ornamenting being easily observed; the early openwork iron ones and those with hair-line chasing with inlays of gold and silver, the later ones with their designs in relief or intaglio, and the encrusted and sculptured ones.

A specimen of Chinese bronze said to be two thousand years old, in the form of a vase, is an individual exhibit of much interest, near which is the *kaikino kagami*, or mirror, presented to the Buddhist image, Korin temple, by the Empress Koken, who reigned 749-758 A.D. It is about one foot in diameter, with a picture of waves, rocks and birds carved upon the back.

Ascending to the upper floor, one is immediately attracted by the exhibit, near the stair-way, of the Imperial carriages. These were in use just before the Meiji Restoration, the larger one having been for Mikado Komei's personal and exclusive use, and was made in 1855. The interior is hung with silken curtains brocaded with figures of the *ho-o*, a bird resembling the phoenix, much used in Imperial decorations, and a bronze figure of which surmounts the top of the car. When in use, heavy silk cords attached to the bird and passing over the four corners were held by as many attendants. The smaller car, *kora kuruma*, belonging to the same period, was used by the prime minister. Leaves of the betel nut tree form the covering; a screen shields the entrance in front. A litter is one which the Mikado used on informal occasions, he first having been carried upon it at the Shinshosai festival, 1855.

In another exhibit is the elaborate lacquered palanquin, or *kago*, used by the consort of the fifth Tokugawa Shogun at the time of her marriage in 1664; she was a daughter of Takatsukasa Fusasuke, highest court noble of Kyoto.

Digitized by Google
Original from UNIVERSITY OF IOWA

In the Historical Department various religious relics are of engrossing interest. Nearly a thousand years old is a gold and copper cylindrical box about a foot in length, with a five inch diameter. It was made by Fujiwara Michinaga, and presented to Zo-o Gongen, of Mt. Kongo in Yamato Province, where it was buried until the donor's death; it contains Buddhist scriptures in his own writing.

There is a miniature porcelain pagoda, five inches in height, one of a million which were made in 764 A.D. and distributed over the Empire by the Mikado as a prayer for peace; they held a sacred Buddhist text, and were called *hachiman-to*.

The *fumiita*, or trampling boards were

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

used early in the seventeenth century; they are of metal portraying the figures of Christ or the Holy Virgin, and those professing Christianity, or suspected of belonging to the "depraved sect," as it was called, were made to tread upon these images, those who hesitated being put to death. The *kosatsu*, or notice boards prohibiting Christianity are also to be seen.

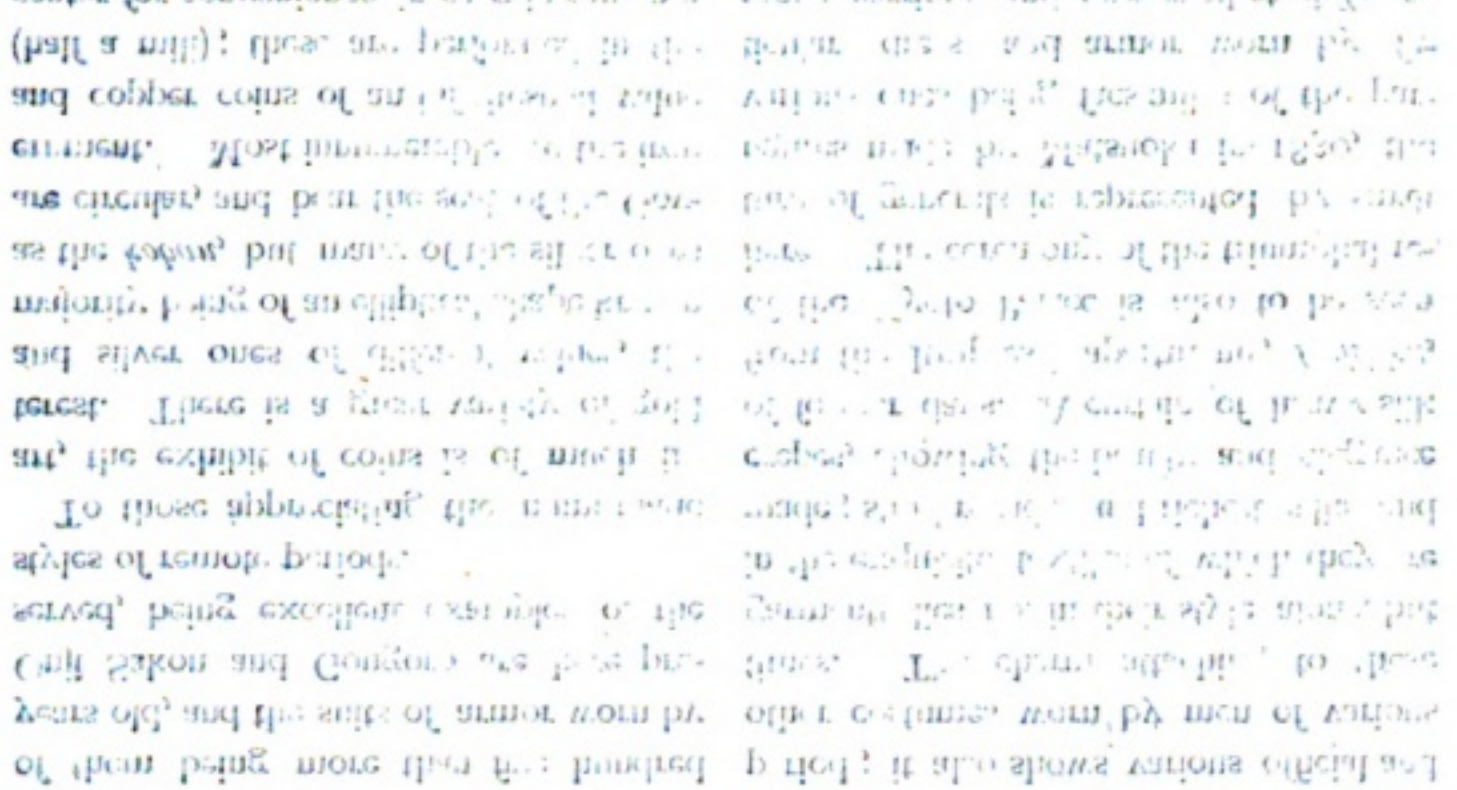
Ancient arms and armor form a large and valuable collection. There are three

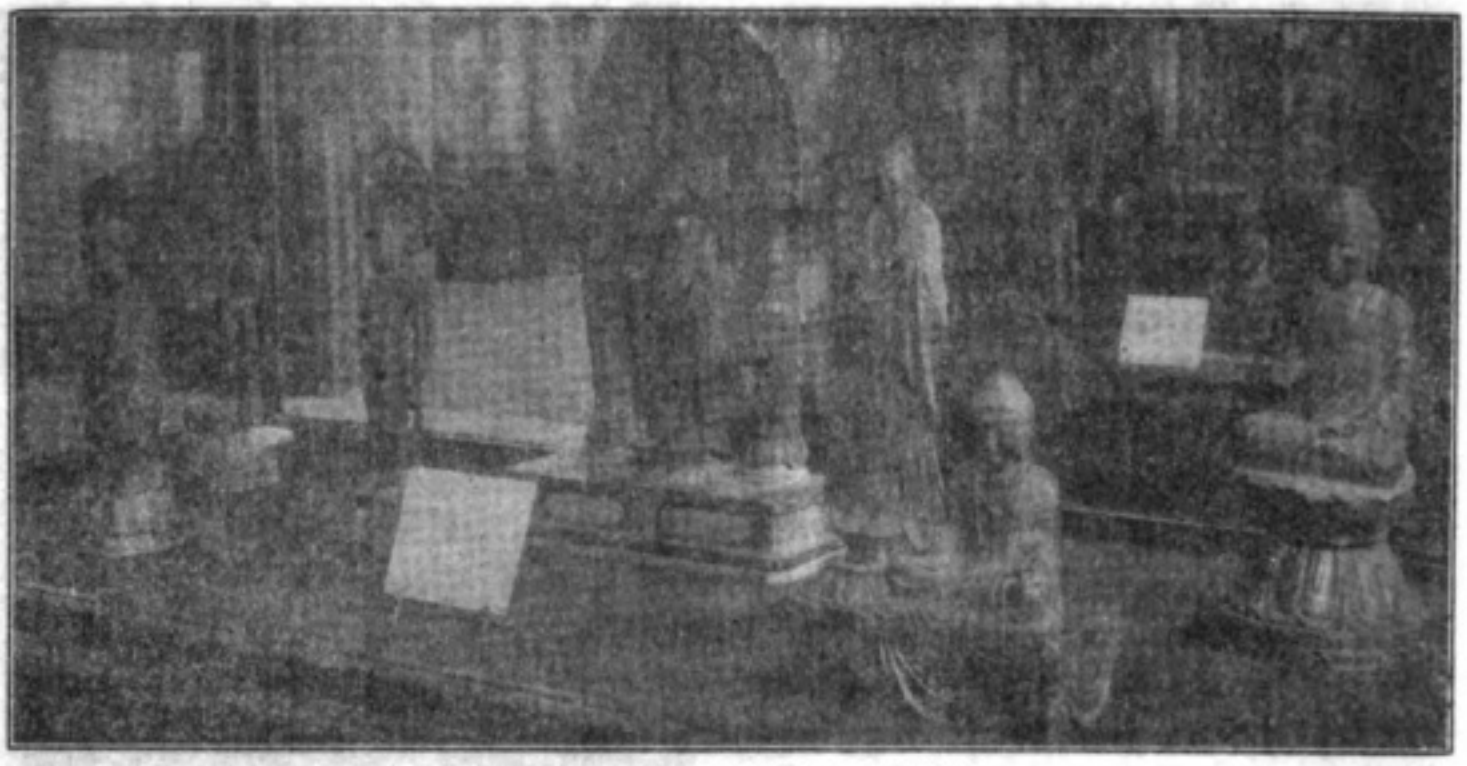
Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

Original from UNIVERSITY OF IOWA





BRONZES OF BUDDHIST DEITIES

spears said to have been used by Kiyomasa, celebrated warrior and general who served under Hideyoshi and led the vanguard at the time of his Korean invasion; one of these spears, a triple-headed one, is said to have been broken in a tiger hunt, by the brave general himself.

There are many swords by famous makers such as Kunikiyo, Iyetsuzu, Kunihiro, Masamune and Kanemitsu, most of them being more than five hundred years old, and the suits of armor worn by Onji Sakon and Gongoro are here preserved, being excellent examples of the styles of remote periods.

To those appreciating the numismatic art, the exhibit of coins is of much interest. There is a great variety of gold and silver ones of different values, the majority being of an elliptical shape known as the *koban*, but many of the silver ones are circular, and bear the seal of the Government. Most innumerable are the iron and copper coins of an infinitesmal value (half a mill); these are perforated in the center for convenience in carrying upon a string. The coins cast by the different dynasties of *shogun* show the dates to which they belong, in Chinese characters; perhaps more interesting are the huge molds of gold and silver hoarded by the Tokugawa *shogun* in case of emergency. A minor collection of European and other foreign coins is also to be seen.

The section of the Historical Department devoted to the exhibition of ancient costumes, musical instruments et cetera, is both instructive and entertaining, being well arranged and very complete in the ceremonial and court dress of both men and women from the Nara to Tokugawa period; it also shows various official and other costumes worn by men of various times. The charm attaching to these garments lies not in their style alone, but in the exquisite textiles of which they are made; stiff brocades and richest silks and crepes, showing the beauty and elegance of former days. A curtain of heavy silk from the Empress' apartments, *Kohiden*, of the Kyoto Palace is also to be seen here. The ceremony of the triumphal return of generals is represented by small figures made by Matsuoka in 1830, the various ones being facsimiles of the particular dress and armor worn by famous warriors, and preserved at different shrines. The *kuwagota*, or helmet, worn by the generalissimo, was the style adopted by the celebrated Hatakeyama Shigetada, the original being a treasure at Mitake shrine. The *kote*, or gauntlet was

Digitized by Google
Original from UNIVERSITY OF IOWA

JADE EXHIBIT

patterned after one used by Yoshitsune, and now a relic at Kasuga, Nara.

A most interesting figure is one showing a *samurai* in the hunting costume prevailing from the Kamakura to the Ashikaga period. It is of silk gauze figured with flowers and vines, lined with purple silk; the long trousers of a deep blue color. Shields for the legs, *mukaboki*, are of deer pelts; there are gauntlets of red leather, and other varicolored leather attachments. The sword is in a scabbard made of tiger skin, ornamented with silver.

Another *samurai* is in ceremonial court dress, made of a variety of kinds and colors of silk, red predominating. He carries a bow, and arrows of red and black lacquer; his lacquered leather belt is embellished with agate stones, and his scabbard, likewise of lacquer, is decorated with shells; the then indispensible and still popular masculine accessory, his fan, is made of cypress wood.

The enthronement costume in the style worn by emperors of succeeding reigns from the Fujiwara to the Tokugawa period is exhibited, the dress being of brocade, the under garments of white silk. The *shaku*, or baton, carried is of lacquer inlaid with pearl, also the scabbard; a crown set with precious stones, of which there are also pendants, is worn, and the shoes are of bird skin.

JADE EXHIBIT

The types of dress worn by the *daimyo* of the Tokugawa period are particularly striking and

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

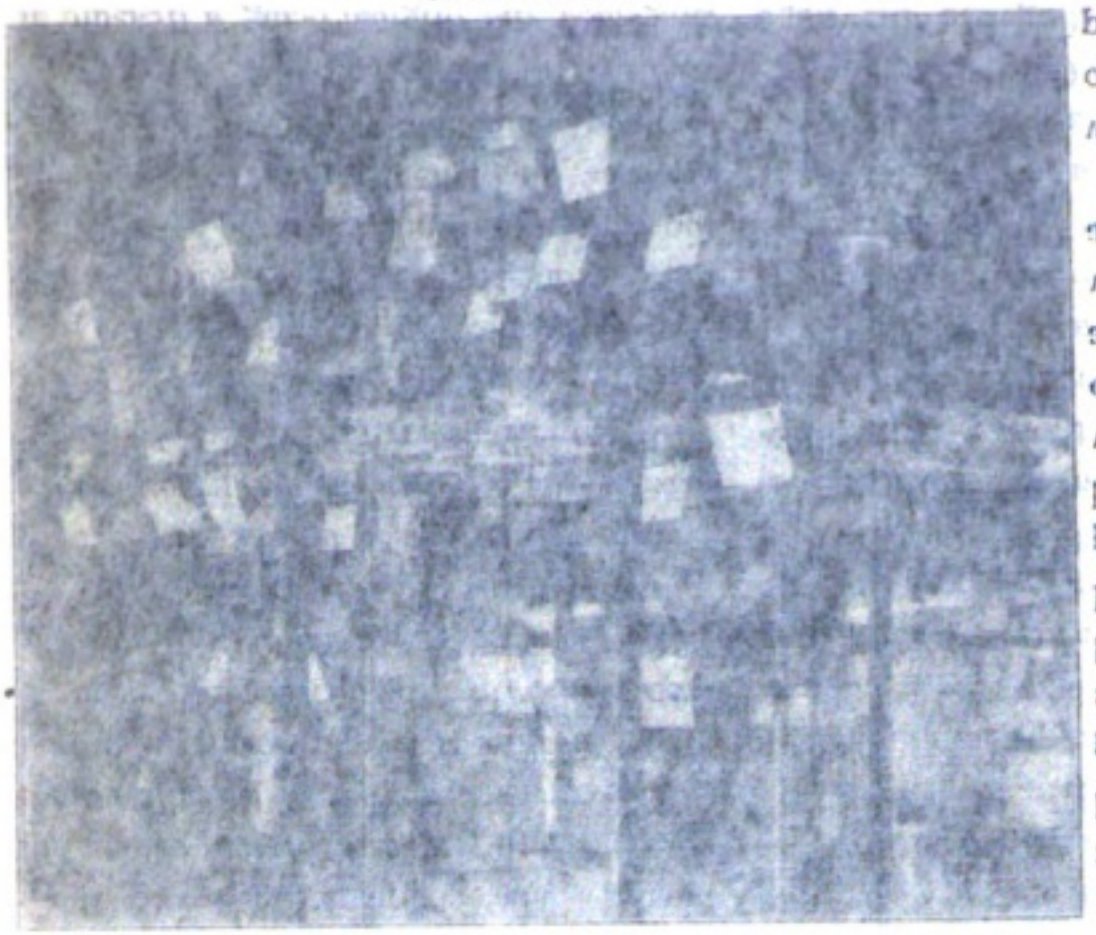


FIG. XXIII.

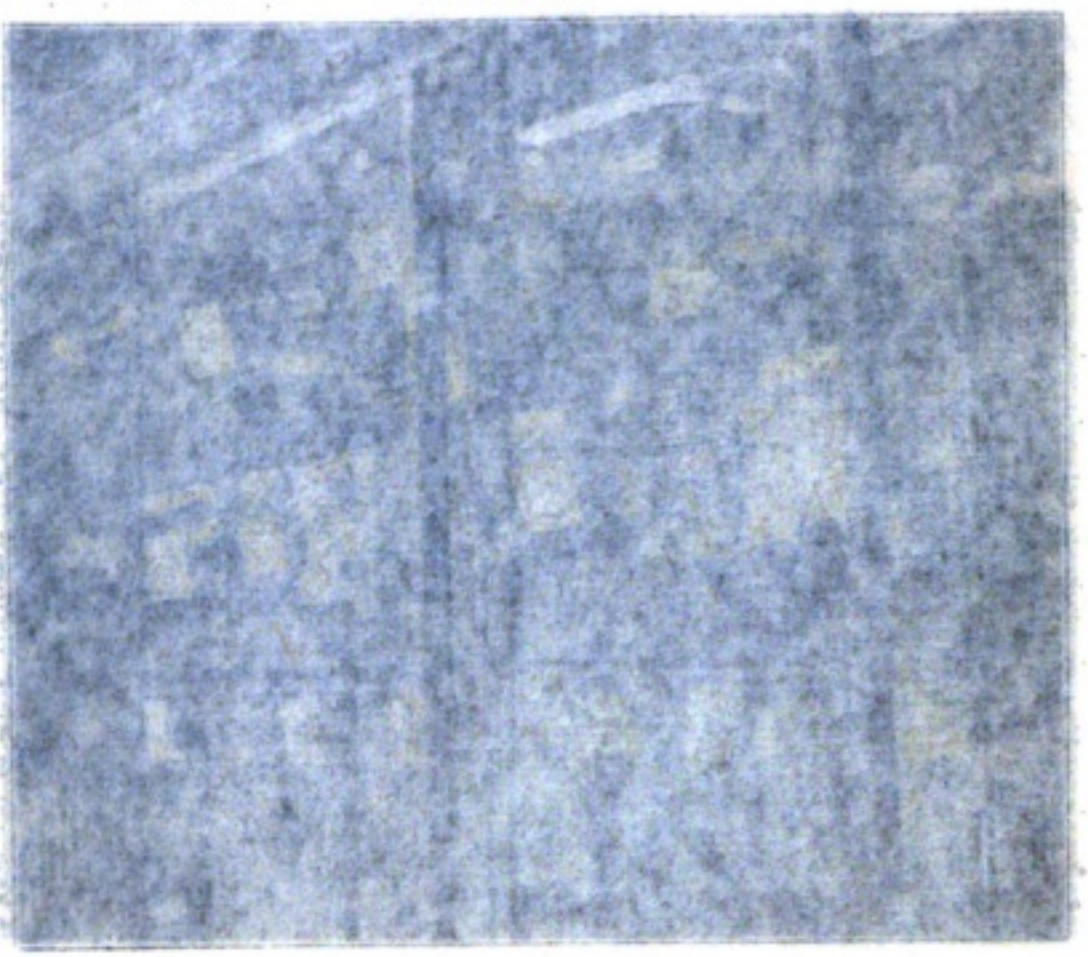


FIG. XXIV.

Digitized by Google

Original from UNIVERSITY OF IOWA

The appeal of the semi-civilized For-

but Manuscript product were

of the Han period, as great Chinese tablets

found between Chinese burial sculpture

tradition between examples of Siberian

among which are found Mancheu

use blotsponl in the various kinds of

tion of papers in the various kinds of

the first such Manchurians are displayed by

Yamus Chinese local Indians Manchu

Lao Chooses Eon sense

Interior are well represented

...

...

...

NEW ANNEX

effective. The upper garment and long, loose trousers are made of linen; the *kosode*, a wadded silk garment is of *chijimi*, a kind of corrugated cloth, woven in a style peculiar to ceremonial use, with figures about the waist only, and of a brown color; the *obi*, or sash, is a blue-gray. A short sword is worn, and a fan of a shape used only at the *shogun's* court is carried.

A princess's dress of the same period is especially rich and elegant, and of graceful flowing lines. The *obi* is always the most elaborate piece, and very decorative both in design and effect with relation to the rest of the costume.

The *Nō* dance costume is shown, priests' dress, and many others of peculiar interest. This department is one of the most popular in the entire museum.

Of musical instruments the most characteristic of Japan are the *samisen* and *koto*. There are many ancient flutes and a variety of drums, which have always been favorites in the Orient.

The next chamber is filled with an exhibit of articles used by Emperor Shomu (724-748), of the Nara period; it embraces curtains, brocades of the Tenkio era, and various other textile fabrics, all more than a thousand years old and so changed by time as to appear perishable at the slightest touch. They have been treasured and preserved in the Horiu temple, Nara.

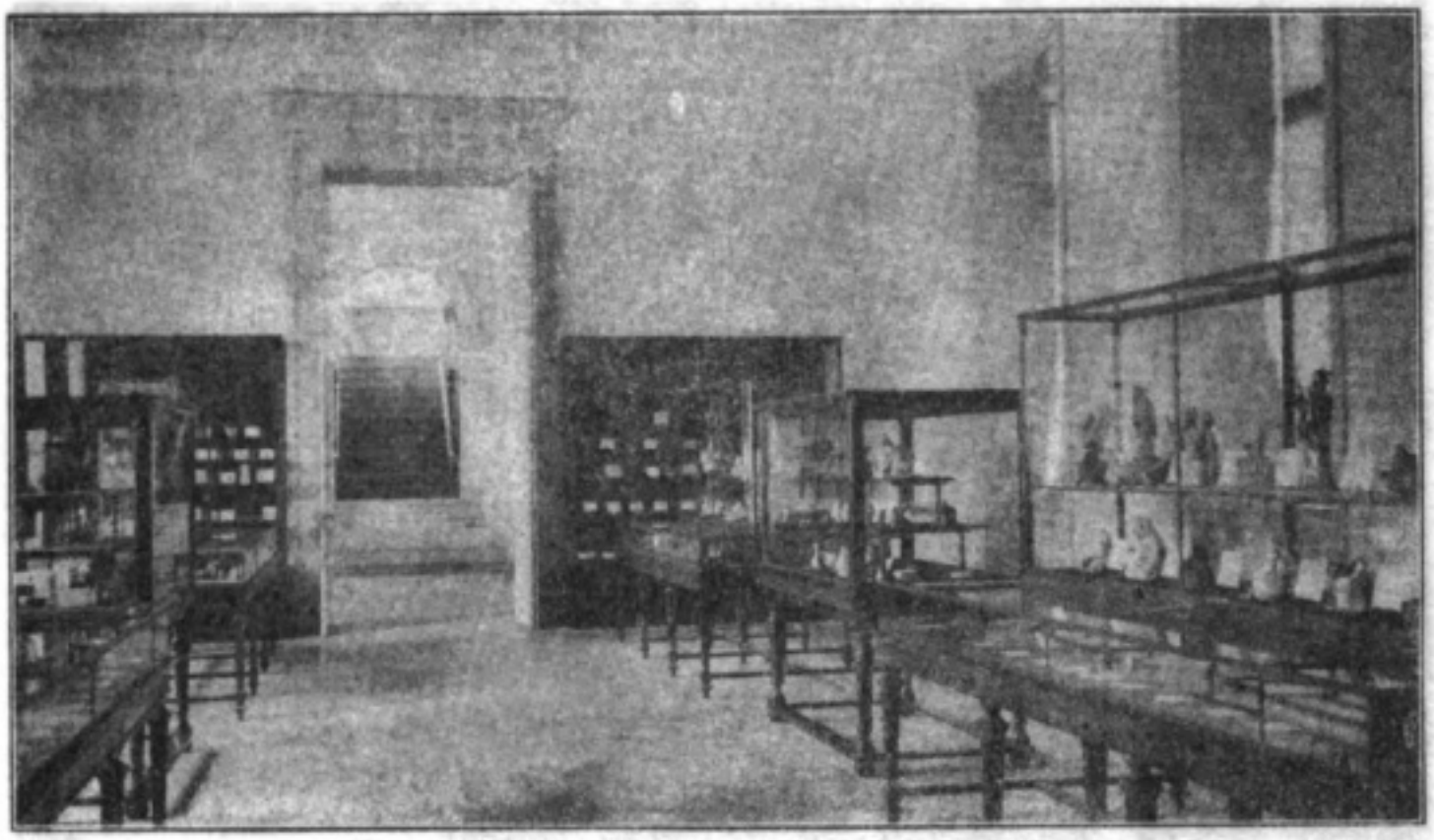
Fascinating in every particular is the *cha-no-yu* collection, which contains a tea spoon made by Rikiu, the greatest authority on the tea ceremony, who made his fame at the court of Hideyoshi. This spoon is of bamboo, and was used for placing the powdered tea in the cups.

There are dolls of many kinds and sizes, the most remarkable being so diminutive as to allow an entire *daimyo* procession with full retinue to be taken upon the palm of the hand at once. The changes in the doll festivals of different periods are well represented.

The manners, customs and daily life of Koreans, Formosans, Loo Chooans, Ainus, Chinese, East Indians, American Indians and Americans are displayed by means of figures in the various kinds of dress; and articles of household use, among which may be found American Indian pottery, examples of Siamese porcelain, Chinese paintings and sculpture of the Han period, ancient Chinese tablets, and Annamese lacquer ware.

The apparel of the semi-civilized For-

Digitized by Google
Original from UNIVERSITY OF IOWA



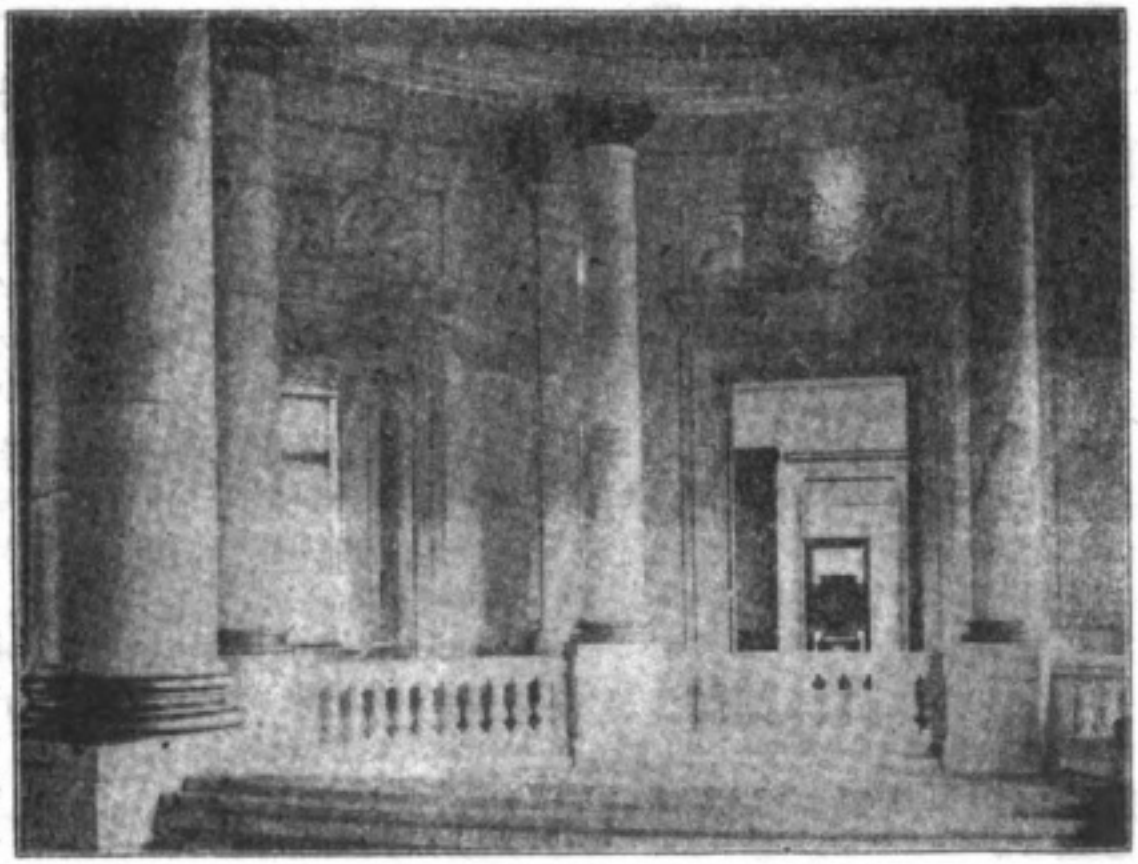
CHAMBER IN NEW ANNEX

mosans, their furniture and warlike implements, and the garb of the Formosan savages form a most interesting group.

In the Archæological Department in the annex are numerous specimens of arrowheads, utensils, et cetera of the Stone Age, which were found in Fujisawa, Niiharugori, Hitachi, Hirayama, Chibagori and Shimosa Provinces. There are stone spoons and mallets; bones and horns with rude decoration; copper swords used by the ancient Japanese, and *komatsurugi* swords with peculiar handles; iron helmets, armor, and bridle-bits, these having been excavated in Hiuga, Owari, Kodzuka and Kadzusa Provinces.

Of special interest are the stone and porcelain coffins used for cremation by the noble and wealthy ancients; these came from Echizen, Mimasaka and Bizen Provinces.

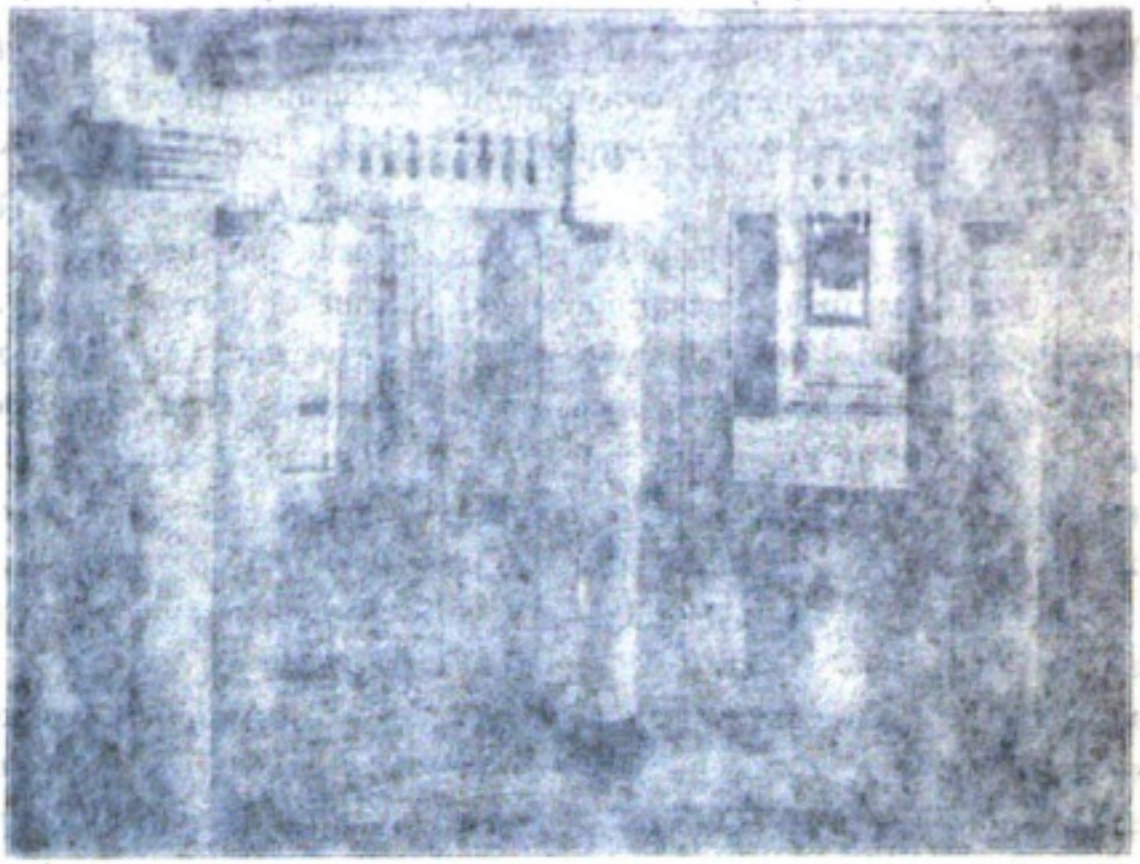
An entire chamber is devoted to a splendid collection of *maga-tama* and *kuda-tama*, prehistoric ornaments used for necklaces, belts, rosaries and the like. The *maga-tama*, or crooked bead, is shaped like a comma with a hole in the body for stringing, and usually about three quarters of an inch in length; they are made of jasper, jade, agate, crystal and other stones,



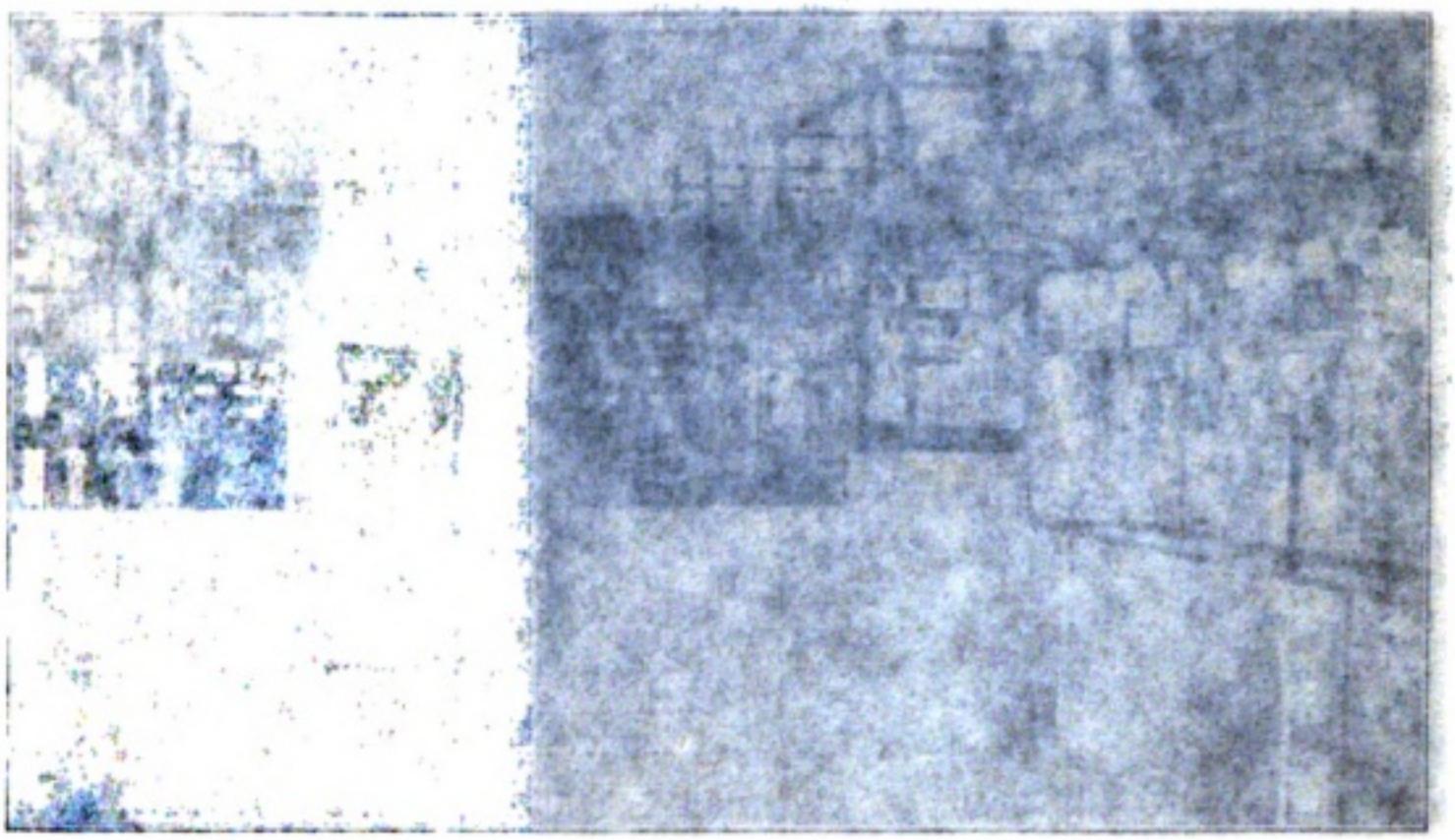
ROTUNDA, NEW ANNEX

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA



EGYPTIAN ANTIQUITIES



COPIES IN COLOUR OF INTERIOR WORK

Copies of many of the famous temple
frescoes both of Kyoto and Nara, such
as Buddhist pictures, landscapes, beauti-
ful flowers and birds, a delight to the
eye in form, color and texture.

Also Chromo Lithographs. The Kwan-non
of Imperial Temple, Asakusa, Tokio
(30 B.C.), and thousands
of Japanese subjects, including the Tokai-
do.

A superb collection of Japanese and Chinese
Curios, including the Imperial Dragon
in all its many varieties, as also the
Chrysanthemum, the Paulownia, the
Cherry Blossom, the Plum Blossom, the
Bamboo, the Pine, the Lotus, the Iris,
the Wistaria, the Peony, the Maple
(in its autumn colors), Chinese and
Japanese Porcelains, a delight to the
eye in form, color and texture.

Also Chromo Lithographs. The Kwan-non
of Imperial Temple, Asakusa, Tokio
(30 B.C.), and thousands
of Japanese subjects, including the Tokai-
do.

A superb collection of Japanese and Chinese
Curios, including the Imperial Dragon
in all its many varieties, as also the
Chrysanthemum, the Paulownia, the
Cherry Blossom, the Plum Blossom, the
Bamboo, the Pine, the Lotus, the Iris,
the Wistaria, the Peony, the Maple
(in its autumn colors), Chinese and
Japanese Porcelains, a delight to the
eye in form, color and texture.

Digitized by Google
Original from UNIVERSITY OF IOWA

CORNER IN GARDEN, IMPERIAL MUSEUM

and were in use as early as the seventh century by both men and women, but at a much later date were still popular in the Loo Choo Islands. The *kuda-tama* are similar, but tubular in form, and have been found in ancestral tombs in all parts of Japan.

Dating from the third century before Christ are the *hani wa*, or clay figures often in the shape of birds or fowl, used to form a feuce about tombs. Of great historical importance as recording the aboliton of the custom of burying alive the chief retainers of a lord with him, are the *hani wa* of human form, also of horses, which were used as substitutes at the death of Emperor Sujin's consort (30 B.C.), and thereafter.

A superb collection of white and green plain and carved jade bowls, amulets, *nyoi*, or pastoral staffs and various other articles occupy a chamber of the new annex, and in an adjoining one, Korean, Chinese and and Japanese porcelains, a delight to the eye in form, color and texture.

Copies of many of the famous temple treasures both of Kyoto and Nara, such as Buddhist pictures, furniture, seals, boxes and rosaries are to be seen, also copies of the rarest paintings by Sesshu, Motonobu, and Meichō.

Inscriptions on monuments and tablets more than a thousand years old, are shown in prints, a valuable literary and historical collection. The tomb of Tokoyono Murajimakihito was built in 776, in Kawachi Province, and the monument of Taga Castle in 724. In one appears a sacred Buddhist text cut in 779 upon a stone monument which stands on the bank of the River Uji.

A gallery of portraits exhibits likenesses of the great literati and artists of Japan, where also is a remarkable painting representing the scenery along the Tokaido.

In an independent chamber is a mineral exhibit of the various ores found in Japan, and models showing the working of mines.

Digitized by Google
Original from UNIVERSITY OF IOWA

BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPT. OF EDUCATION

(TRANSLATION)

ACCORDING to the most ancient traditions of Japan the Province of Hiuga (whose name signifies 'toward the sun', it being so situated as to receive the first rays of the rising and the last of the setting sun), was the place in which the gods, ancestors of the Imperial family and people of Japan, descended to earth and established the Imperial dynasty and palace; and this district, which also includes Satsuma and Osumi, became that of the Imperial house. The first Emperor, Jimmu Tenno, as claimed by tradition, left the Province of Satsuma for the first time to proceed into central Japan, where, by his wisdom and valor, he accomplished the unification of the country. His warriors were the braves of Satsuma, and from such have the people of this province descended.

Handed down from mythological times is a tale of two brothers, Hosuseri-no-mikoto and Hoori-no-mikoto, gods of the realm, the former of the sea, *uminosachi*, and a skilled fisherman; the latter of the mountains, *yamanosachi*, and an expert huntsman. They entered a rival competition in their respective pursuits, and being defeated, Hosuseri-no-mikoto declared that henceforward he would render service to the Emperor as an Imperial guard and accordingly later took up his post at the palace gate, his descendants becoming vassals of the Imperial family. From such an ancestry sprang the race of Hayato (abbreviated from *hayahito*, meaning a quick or clever person), noted for their daring and alertness.

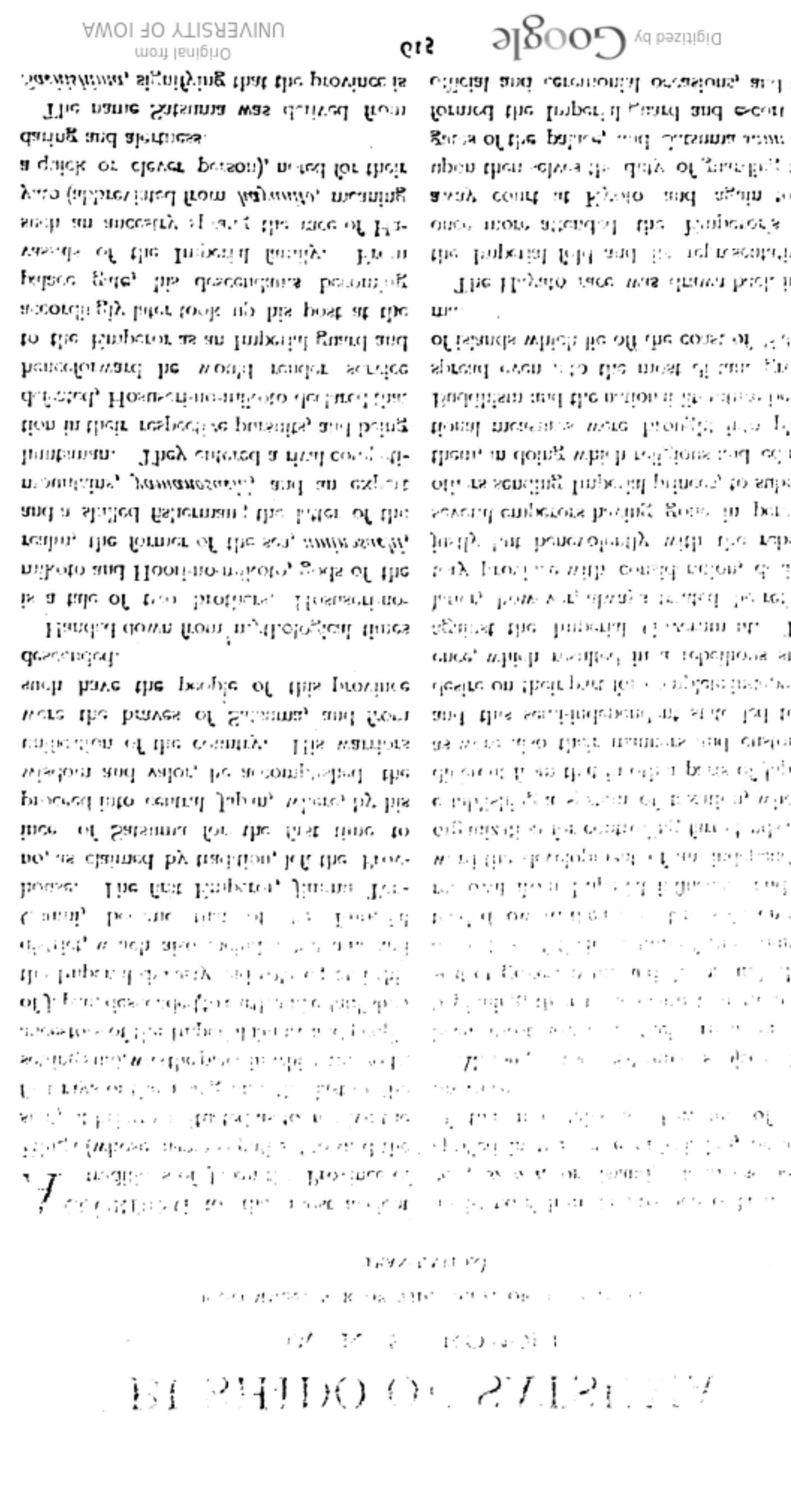
The name Satsuma was derived from *Sachishima*, signifying that the province is an island rich in the products of land and sea; *shima*, or island, doubtless being applied in the sense of isolation, because of the mountainous character of the province.

Although the Satsuma subjects had been most loyal to their ruler in the beginning, their remote situation from the seat of government, and the natural characteristics of their section of the country tended toward their complete isolation and removal from Imperial influence, and toward the development of an independent organization for controlling farm lands and establishing a system of taxation, wholly different from that in other parts of Japan, as were also their manners and customs, and this semi-independent state led to a desire on their part for complete independence, which resulted in a rebellious state against the Imperial Government. The latter, however, always treated the refractory province with consideration, dealing justly but benevolently with the rebels, several emperors having gone in person, others sending Imperial princes, to subdue them, in doing which religious and educational measures were brought into play, Buddhism and the national literature being spread even into the most distant group of islands which lie off the coast of Satsuma.

The Hayato race was drawn back into the Imperial fold and its representatives once more attended the Emperor's far away court at Kyoto, and again took upon themselves the duty of guarding the gates of the palace, and Satsuma *samurai* formed the Imperial guard and escort on official and ceremonial occasions, and for

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
UNIVERSITY OF IOWA
Original from



Digitized by Google
Original from UNIVERSITY OF IOWA

more than a thousand years the Hayato race rendered loyal service to the government.

During the period of the supremacy of the Fujiwara family, the court nobles of Kyoto lived in great extravagance and luxury, and the profession of arms grew to be held in great contempt by them, and military men who found small satisfaction in remaining at the central seat of government where they had neither position nor any prospect of attaining their ambitions, betook themselves to the provinces where they might form alliances with wealthy families, acquire and cultivate lands, surround themselves with retainers and attain a power and prestige impossible to them under the then existing conditions at the capital. The topographical position of the district and peculiar characteristics of the clan of Satsuma Province, with their simple life and removal from the influence of the much degenerated court, preserved their Spartan spirit during all the centuries in which men at court became so effeminate; consequently it became a mecca for the warrior class, and the unique surroundings developed qualities which have distinguished Satsuma men throughout the history of Japan.

With the inauguration of military rule under the *shogun*, and the establishment of Minamoto Yoritomo's seat of government at Kamakura, after the crushing defeat of the rival faction of Taira, the power of the Emperor at Kyoto sank to its lowest ebb, and the country was united under an austere power which discarded the habits long indulged in by the court nobility, and encouraged economy, industry, the spirit of valor and bravery, and an order was issued that the military class should devote themselves to the practise of arms. Yoritomo realized the necessity of bringing under his control the powerful chieftains of Satsuma, and of doing it harmoniously; for this purpose he appointed his son, Shimadzu Tadahisa as governor of the Provinces of Satsuma, Osumi and Hiuga, and wisely counseled him to win the people rather than overcome them; to rule by co-operation, not opposition. Tadahisa with his band of valiant warriors, when arrived in Satsuma, found the provincial leaders fiercely hostile, notwithstanding the state of ascendency to which their class had now arrived; for they resented the interruption to their supremacy in the limited sphere which formed to them a veritable utopia, separated as they were from other clans, supplying all their own wants, and developing the traits which are apparent to this day and which made them then a power to be respected; and it was not without great difficulty and diplomacy that the worthy Tadahisa recruited the Hayato race as his own forces by a very slow and gradual process, and, as it were laid the corner stone of the *bushido* of Satsuma upon which has risen a structure that calls forth the pride of every descendant of that brave clan as well as the praise of all Japan.

Aristocratic families dating their lineage back to the Kamakura period are now mostly extinct, but the descendants of Prince Shimadzu, *daimyo* of the province, who brought about the unification of Satsuma, succeeded him in a long line of brilliant and talented princes who ruled the district with sympathy and benevolence for nearly seven centuries, or to the era of the Meiji Restoration, never removing their domain to any other part of the Empire, concentrating their energies toward the welfare and guidance of their retainers and the people, by whom they were greatly beloved. The ancient house of Shimadzu stood long and firmly upon its adamantine foundation of the *samurai* of Satsuma.

The term *bushido* was applied to the code by which the actions and behavior

Digitized by Google
Original from UNIVERSITY OF IOWA

PRINCE SHIMADZU TADAHISA

(From an old painting)

Digitized by Google

Original from
UNIVERSITY OF IOWA

Digitized by Google

Original from
UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

of warriors (*bushi* or *samurai*) were controlled, both in public and private life. It derived its chief features from the ideas embodied in the teachings of Confucious and Buddha so far as they lent themselves to a martial spirit, which was encouraged and incited to action by the tenets to which *bushido* gave expression, its essentials being sincerity, loyalty, filial piety, due reverence to the gods and Buddha, magnanimity, honor, valor, public duty and a strict observance of the rules of etiquette.

In the course of centuries it came to be so added to and taken from, as circumstance and occasion demanded, that practically a new fabric of thought was embraced, wholly and essentially Japanese.

The warrior class, which came into existance in the earliest period of Japanese history, when the Imperial family nominally owned all the land in the Empire and guards with bows and arrows were stationed at the palace gates, were highly skilled in their art and imbued with the same spirit that gave to history the mediæval knight, though of course its expression differed according to differing general customs and surroundings, rendering *bushido* a strictly native code, which attained its height with the development of the feudal system, that brought about an intimate relationship between the military barons and their retainers and gave rise to certain rules of action, but with variations among several clans; and that as set forth and exemplified by Satsuma heroes, developed under peculiar circumstances and possesses strong Satsuma individuality. Other warrior clans had fallen under the influence and into the habits of the degenerated court nobles, had lost the real spirit of the *samurai*; but the mountains of Satsuma guarded the honor of her sons and kept them apart and aloof from the world, instilled into them a vast love of nature, gave to them strength and prowess, a lofty spirit and a simple life, that produced men, not only of iron will and constitution, but of genius as well, such as Saigo, and Okubo, through whom the great political revolution of the Meiji Restoration was accomplished, and Oyama, Ito, Kuroki and Togo, who played such prominent parts in shaping the destiny of the nation in her wars with China and Russia; so with truth may Satsuma be called "the cradle of genius of the Far East."

(*To be continued.*)

Digitized by Google
Original from UNIVERSITY OF IOWA

"CHIKURIKAN", BY S. OKUHARA

EXHIBITION OF THE FINE ARTS ASSOCIATION OF JAPAN

By RENE T. DE QUELIN

THE exhibition of work by the artists of the Fine Arts Association, in its galleries Uyeno Park, Tokyo, is always of great interest. The first day a special reception is held, admittance by invitation only. One of the special features of this exhibition was the reception of the Korean Princes and Princesses, artist members of the association being there to paint pictures in their presence. President of this old and strictly Japanese art association is Count Hijikawa, himself an enthusiast of a high order. There is a resident curator who is a gentleman of high education and attainments, well versed in the history of the arts, and who has a fine private collection of *makimono*.

There was a generous representation of work in all the crafts, as well as much sculpture executed in various materials and a great deal of Japanese painting on silk, for *kakemono* and panels for screens. Much was shown in pottery, such as jars, boxes, incense burners, and a good showing of vases. Many were exquisite in form, others in color, and some with the two beautifully rendered. It is well known that the Japanese excel in the potter's art, and generally speaking, they keep to the old lines and forms.

A vase in yellow and blue, by A. Miakawa, of Tokyo, is well worthy of mention. Another, in beautiful soft rich bronze tones was also admirable. An incense burner, *koro*, and a *sang de boeuf* vase were quite exceptional; another of that soft red and white was also unusual and clever. There were many other pieces with beautiful soft colorings and in different glazes; some in full lustre, others soft as a piece of ivory, or what the Western world terms egg-shell glaze, and again others in matt.

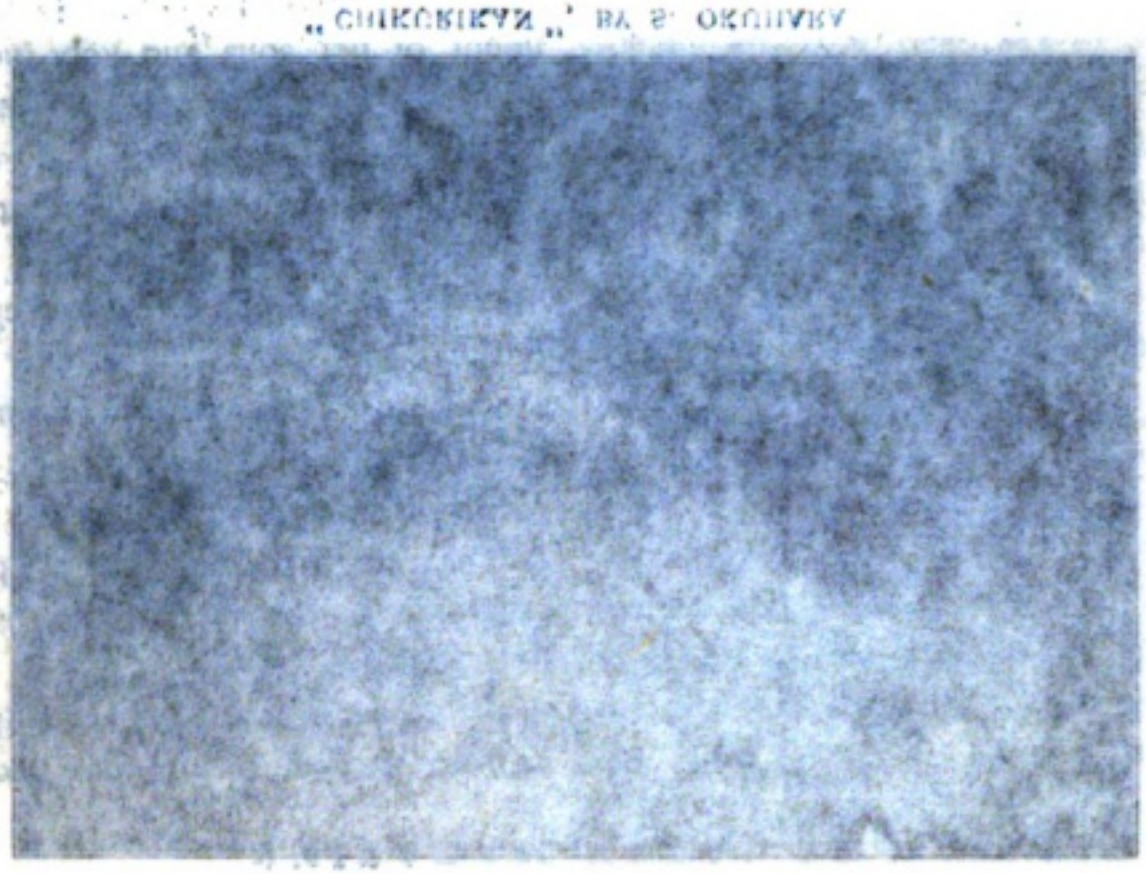
In the cloisonne ware there were some excellent pieces; we illustrate four of the most prominent, from the enamel works of J. Ando. The two larger ones were awarded the silver medal, and bought by His

Digitized by Google
Original from UNIVERSITY OF IOWA

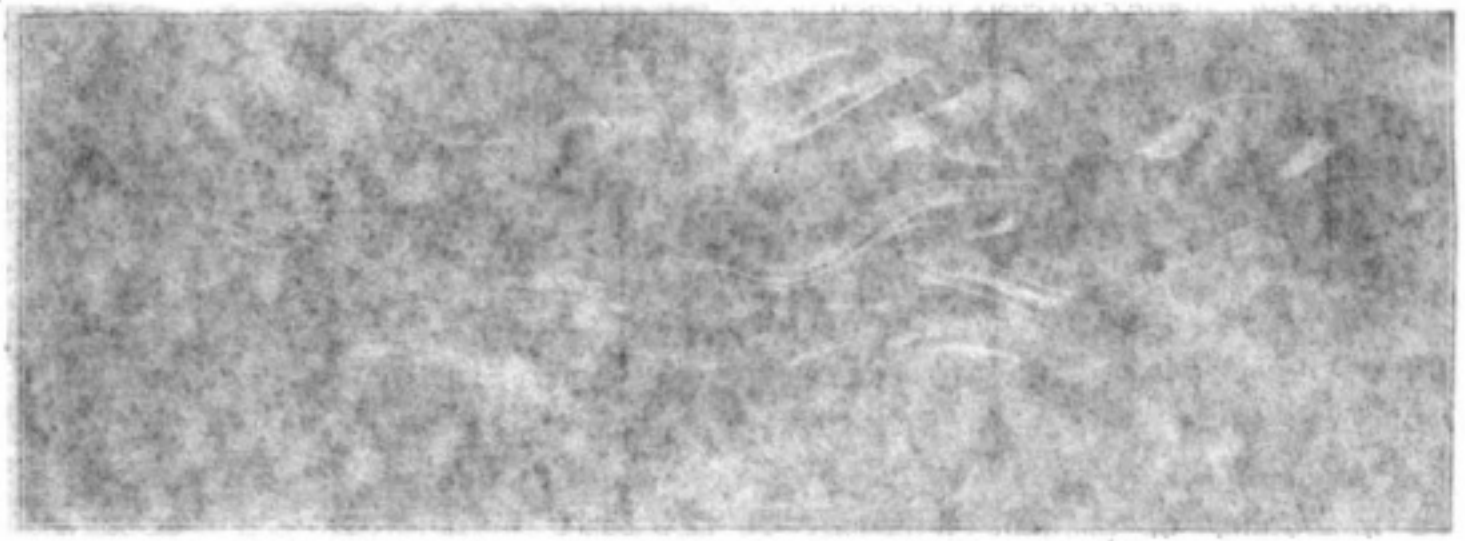
EXHIBITION OF THE FINE ARTS ASSOCIATION OF JAPAN

BY RENE J. DE CUELIN

„CHIKOBIKAN," BY S. OKUHARA



Digitized by Google
Original from UNIVERSITY OF IOWA



"CARP," BY JOCK OSHIMA, COPPER RELIEF

THE CHINA ASTER A FLOWER FOR AUTUMN

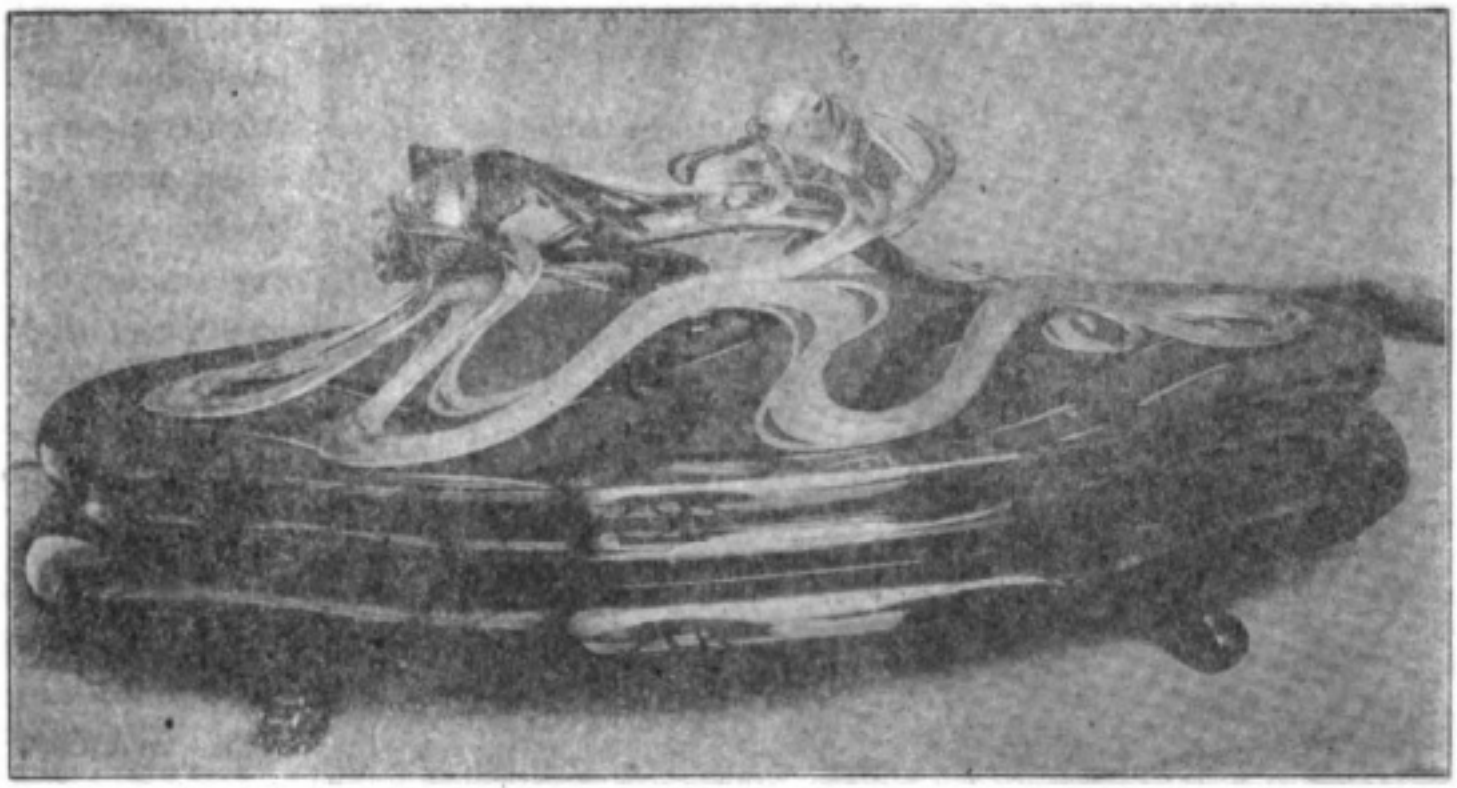
PRIZE CLOISONNE VASES, FROM J. ANDO'S WORKS. AWARDED SILVER MEDAL, PURCHASED BY THE CROWN PRINCE AND IMPERIAL HOUSEHOLD

Imperial Highness the Crown Prince. For drawing, composition, color and technique they were all that could be desired, perfect in every respect. The background, in dark, dull, deep blue tones, with an extraordinary, subtle blending of various hues of blues, made it a wonderous mass of superb color. Upon each were worked the *ho-o* bird in beautiful greys. The drawing, expression and motion of these mythical birds were exquisite; true masterpieces and promptly appreciated by the Imperial Prince, who expressed thereby his refined and aesthetic taste. The other two, for refinement, delicacy, drawing, harmonious arrangement and exquisite taste, were unexcelled. The background was of a beautiful, subtle dove-grey, and the flowers, leaves and stems so delicately colored that one was charmed at first sight. These pieces were bought by the Imperial Household, so that these *chef d'oeuvres* will remain in the home land.

In the class of cloisonne there were many beautiful pieces made without the cloison filament, or membrane, that separates the different cavities for receiving the enamel colors. Great pride was taken in this new departure, and whilst some of these metal membranes have been almost

"CARP," BY JOUN OSHIMA, COPPER MEDAL

Digitized by Google
Original from UNIVERSITY OF IOWA



"GOLD FISH," BY JOUN OSHIMA, COPPER MEDAL

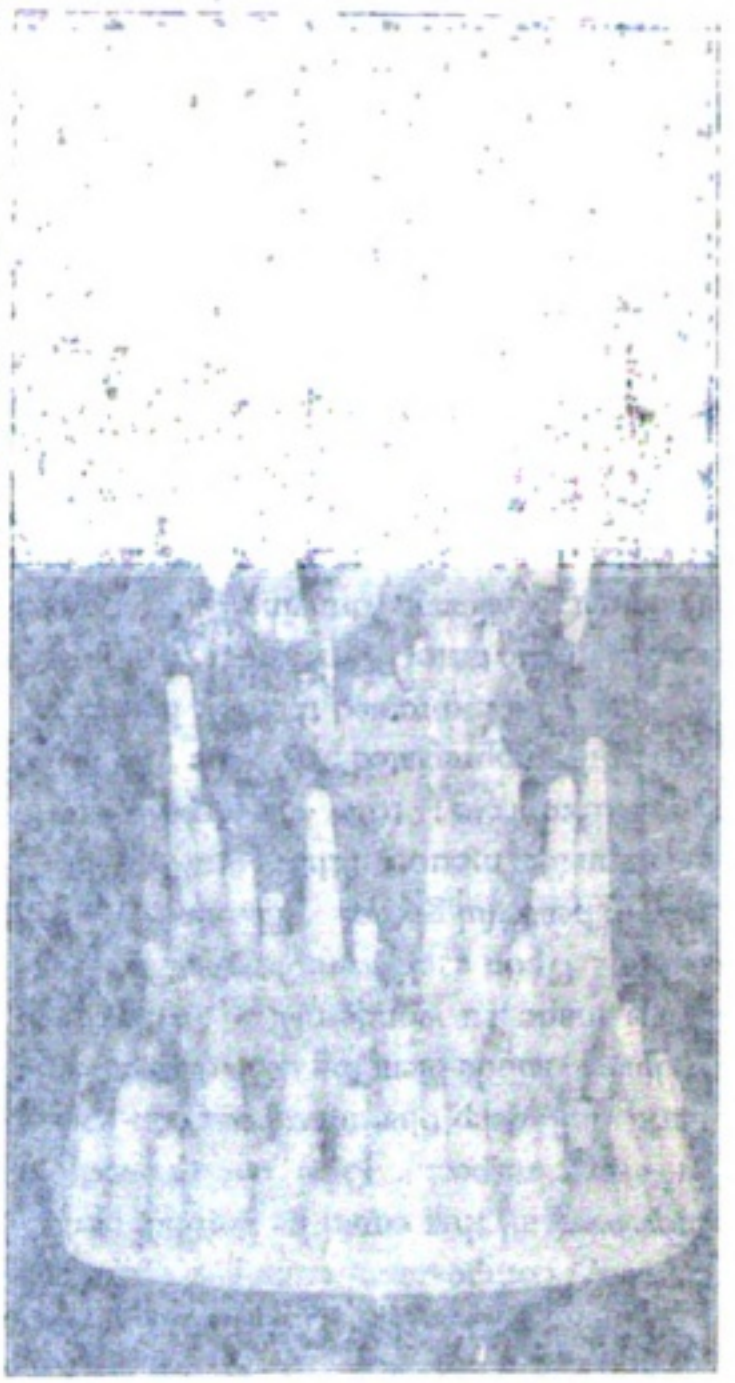
imperceptably fine, to the extent of hardly being noticed, still the utter elimination was readily felt. In some cases, perhaps, the peculiar combination of color and form, with the loss of the filament seemed to add somewhat to its beauty. Some of the most charming were decorated with bamboo, others with roses, some very handsome with pine trees and several with the beloved chrysanthemum. But in the majority of the work so executed, there was a sense of loss in that very fine, but positive outline which lends so much value to strictly decorative art of this class. A new nomenclature for this particular ware, will be necessary as the term *cloison* means, strictly, membrane, by which the enamels are separated; consequently if devoid of a membrane, or filament, it cannot be termed cloisonne. It has another phase, that of approaching in appearance, the painted faience; the only difference in this style of so-called cloisonne and painted work being that the former is sharper in outline, and without that melting, soft beauty peculiar to underglaze work. We cannot pass this subject without mentioning the attractive and effective little carved wood stands made expressly for each piece, so perfectly designed, cut and made; they furnish a base and give a dignity to the object so mounted that nothing else could.

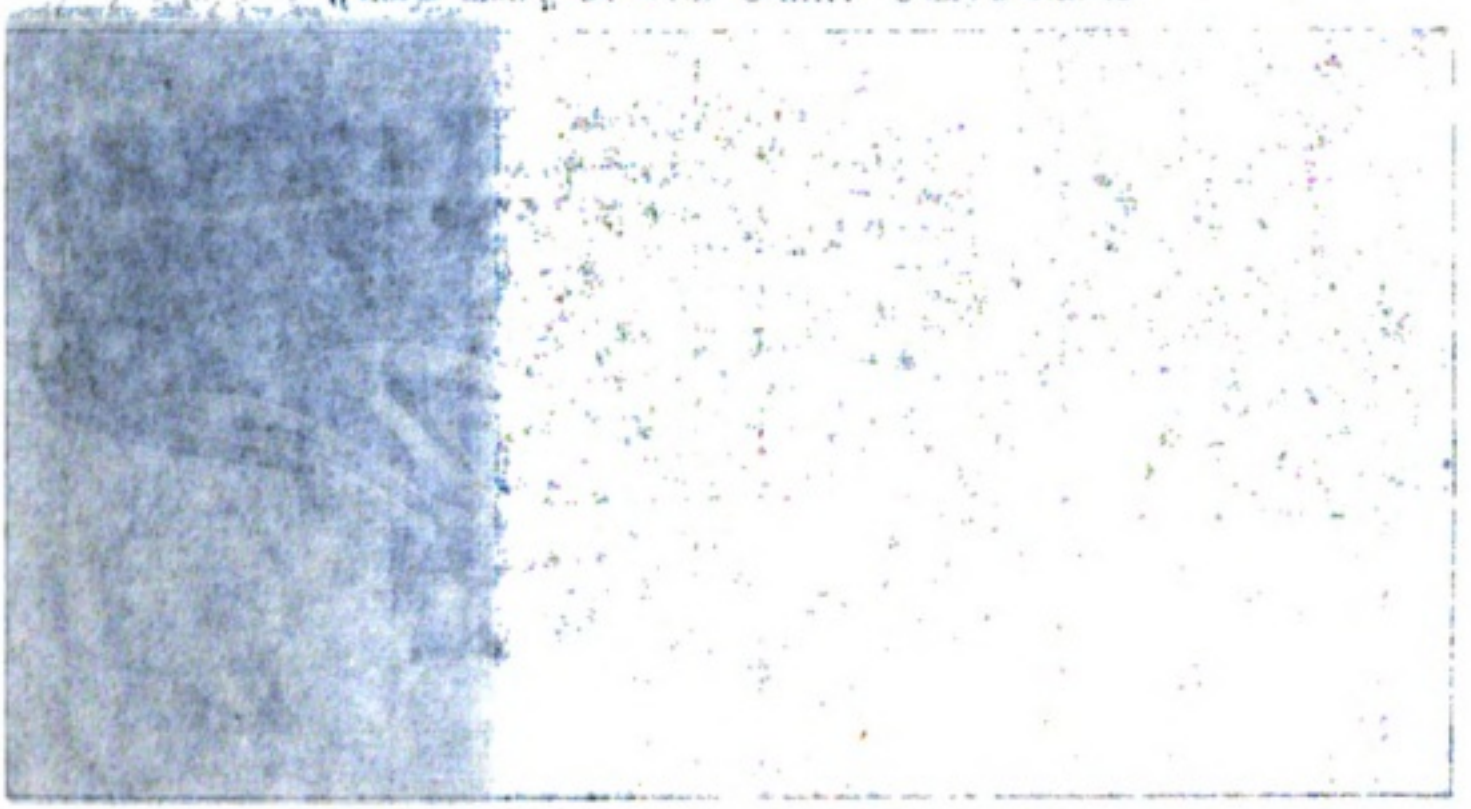
PORCELAIN VASE, BY K. MIYAKAWA

Digitized by Google
Original from UNIVERSITY OF IOWA

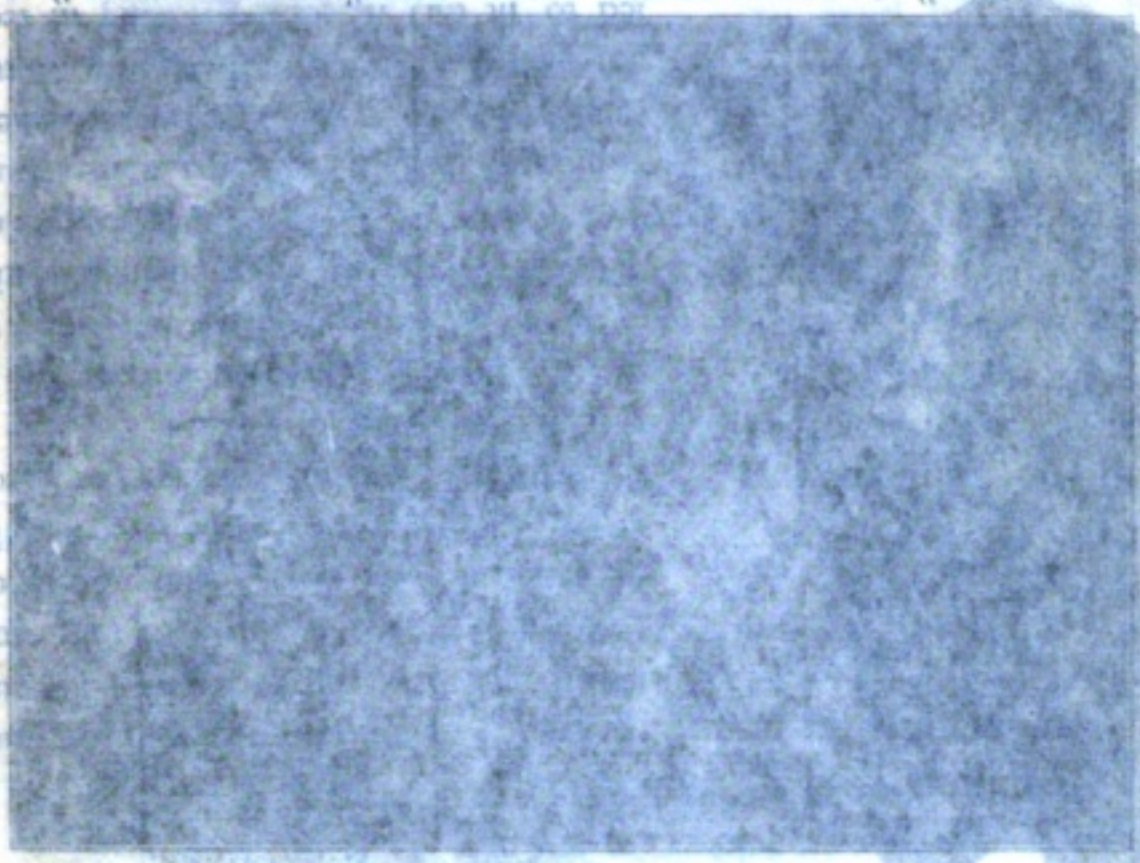
Digitized by Google

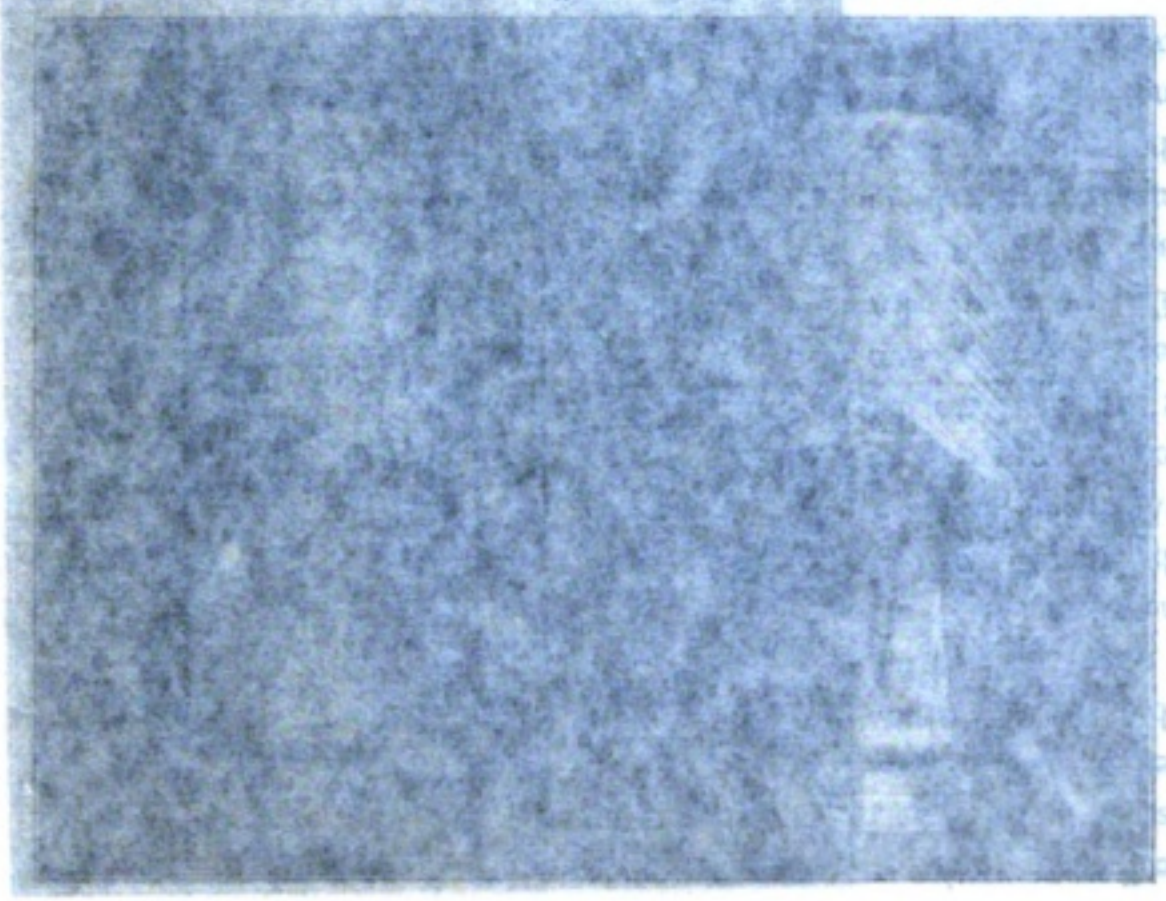
Original from UNIVERSITY OF IOWA

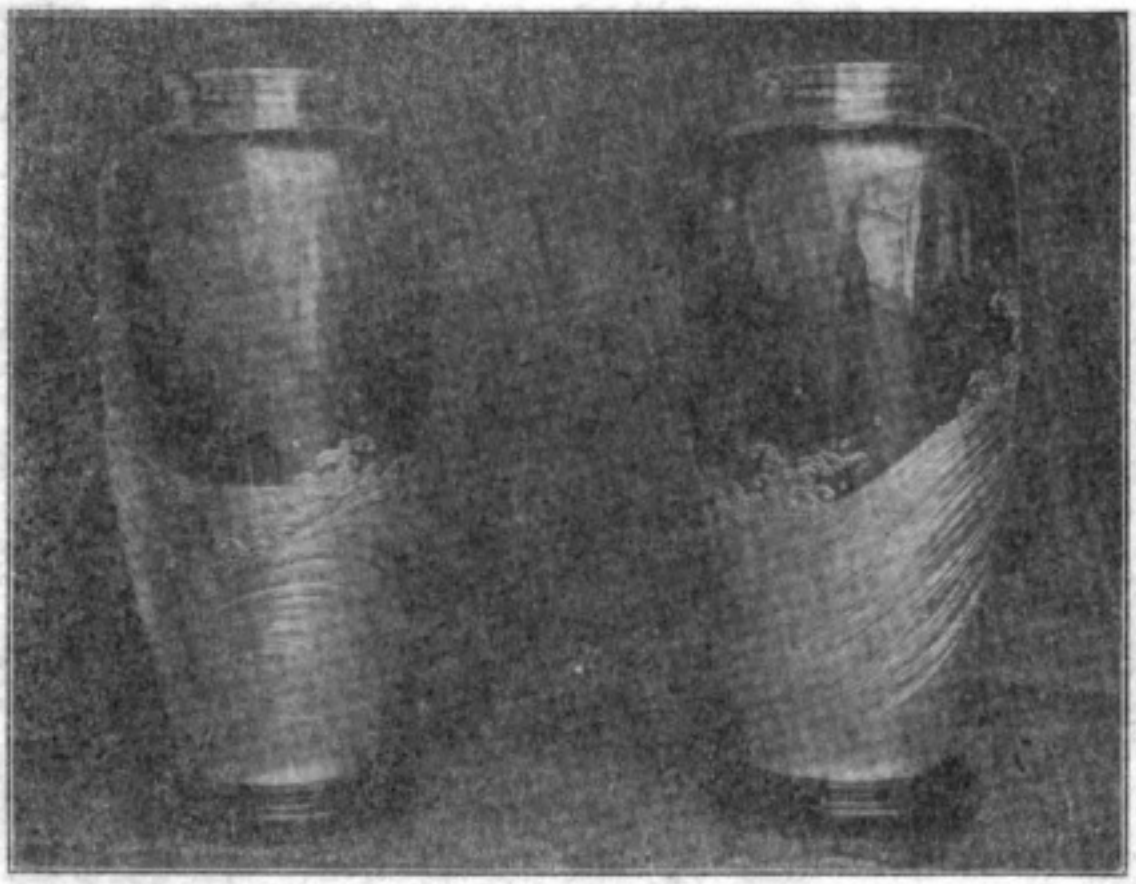




Digitized by Google
Original from UNIVERSITY OF IOWA





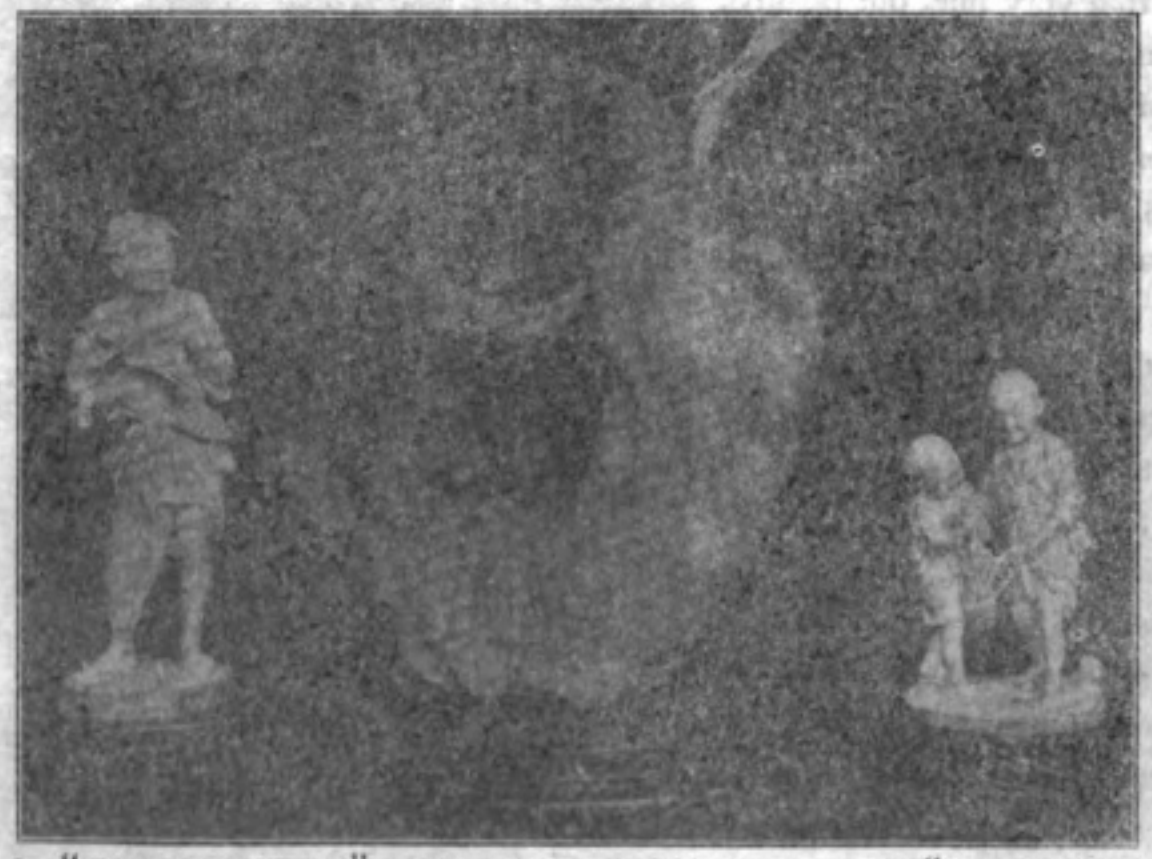


"THE SUN AND MOON," BY S. ITO, COPPER MEDAL

It was very refreshing to see these true expressions of real Japanese art.

In porcelain there were a few exquisite tea sets, beautiful in their soft and artistic colorings; some fine old green Seto pieces, and especially the pale grey-green, so noted, from this district, soft and translucent as a piece of jade; also Bunko ware, fine and fragile, filling one with delight and appreciation, yellow-browns and brown-yellows, abounding in harmony, little gems of loveliness; all expressions of the real old Japanese art, so pleasurable to find apart and away from the hideous designs and colorings that are made in such quantities for the commercial world.

There was a goodly display of silvsr work comprising many articles of use and ornament, but vases seemed to stand paramount in preference. Those selected for illustration, the "Sun and Moon" are of unusual beauty, conception, and exquisite craftsmanship. They came from the works of Shoyei Ito, and gained a copper medal for excellence. The upper part of the body is in black, or oxidized silver, whilst the waves are in natural silver party matt and party polished, as the movement or action of the water seemed to suggest, with a trace of gold here and there as sympathetic harmony dictated to the artist, which greatly enhances their beauty, relieving them from that



1. "DOMESTIC FOWL", BY K. IKEDA, COPPER MEDAL. 2. "THROWING A CANE," BY C. YAMASAKI. 3. "TWO FISHER BOYS," BY H. SASASAWA

Digitized by Google
Original from UNIVERSITY OF IOWA

peculiar cold feeling sometimes present in things made of silver alone. Altogether they are pieces of admirable artistic value.

Among the most interesting things in the metal section were the beautiful fish ornaments, executed in *shibuichi* metal, an alloy of three parts copper to one of silver; they are intended to be displayed in the Japanese alcove (*tokonoma*), built expressly for such ornaments, *kakemono* and flower arrangements. One is of gold fish, and the other of carp, the fish playing and sporting through the waves, which are expressed by conventional, waving lines, rising independently and free, very suggestive and unique in their rendering, wonderfully well modeled and executed. Both of these pieces were executed by Joun Oshima, winning the copper medal for artistic merit.

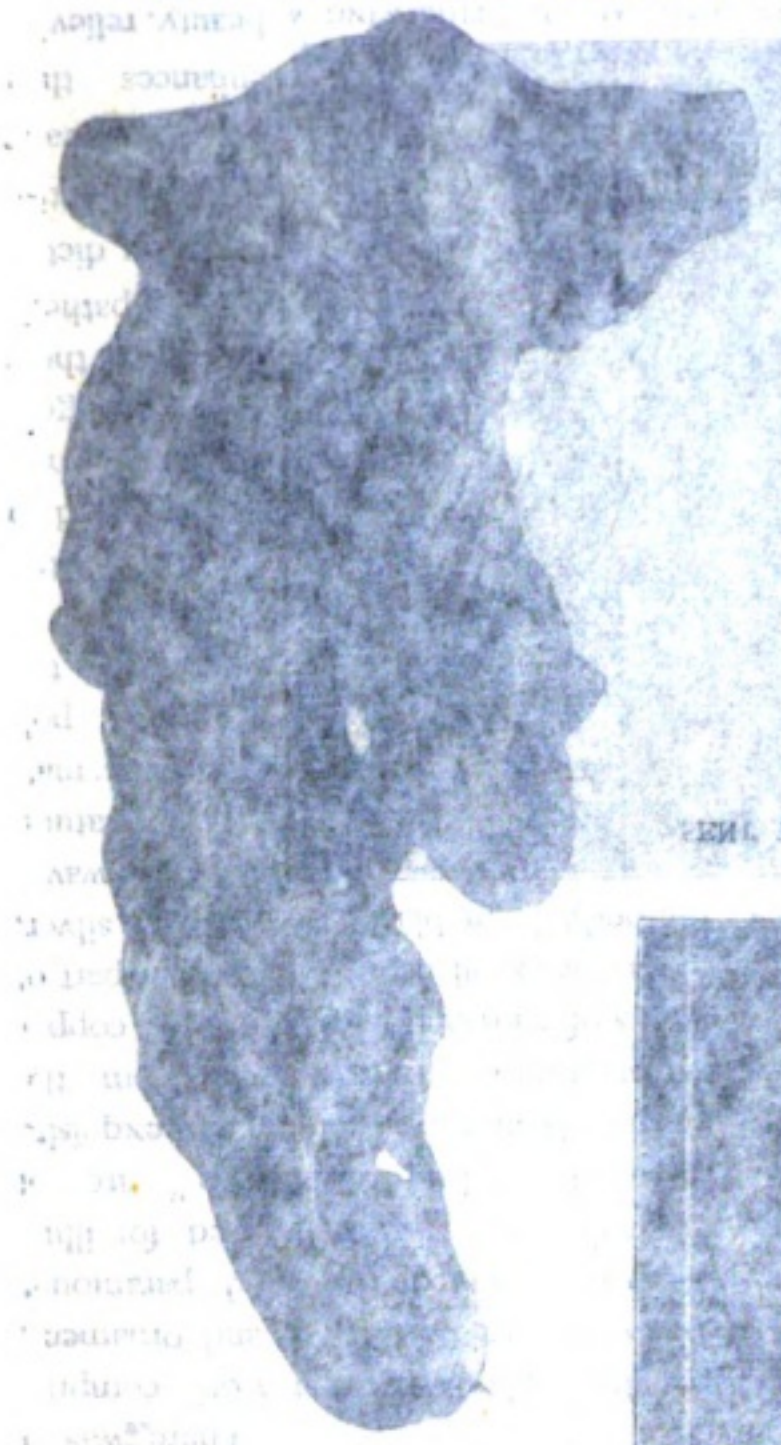
"SPRING," BY S. NAKAYAMA.
SENT TO ITALIAN INTERNATIONAL EXPOSITION

THREE MONKEYS, BY I. NUMATA

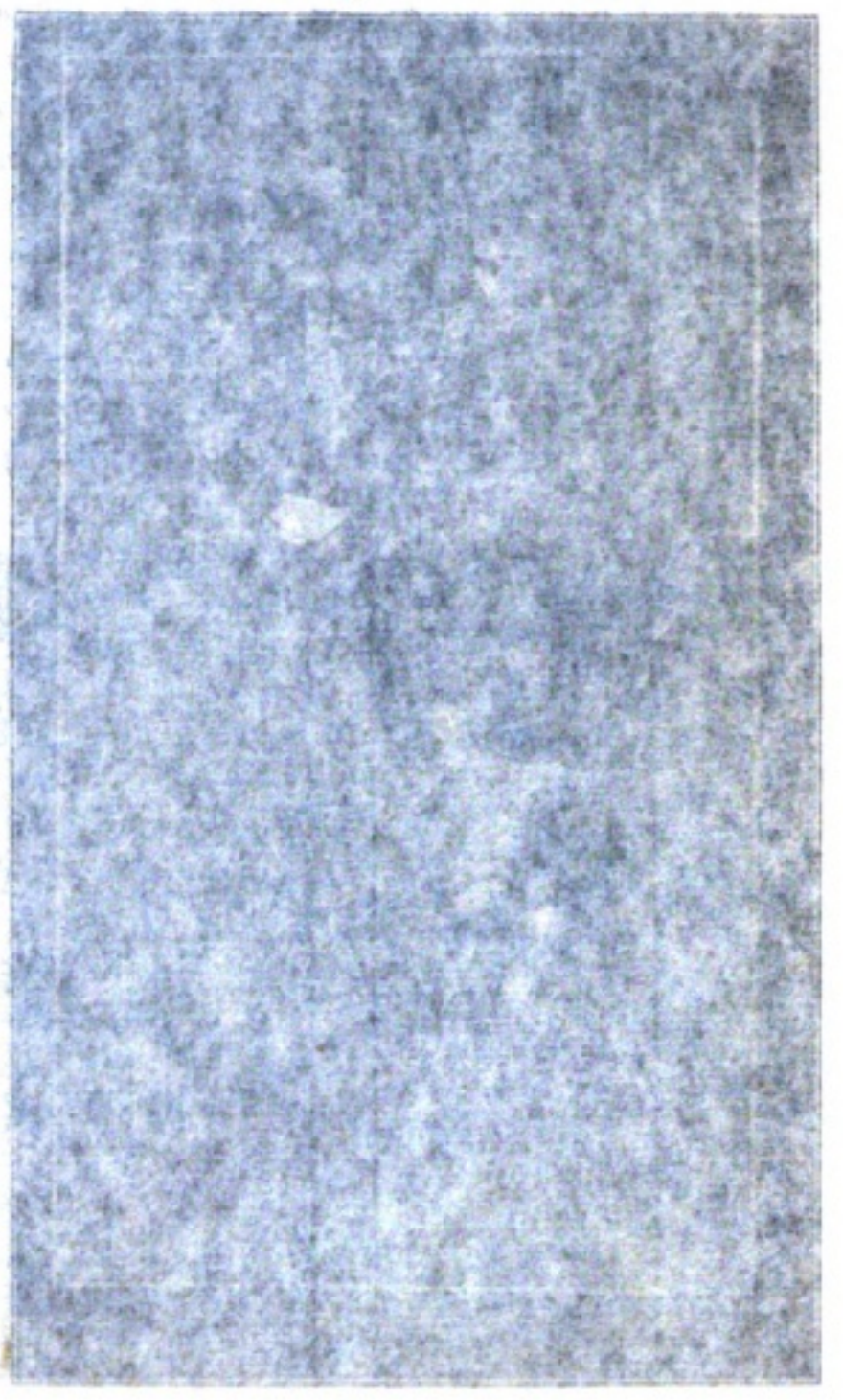
Among the bronzes, three monkies, by Ichiga Numata, stood out strongly for admirable qualities in modeling, action and expression. They are beautifully composed and grouped on a tree trunk unusual in its natural knarled movement. The animals had evidently been well studied to fit this fantastic growth; in technique and texture they are beyond criticism;

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

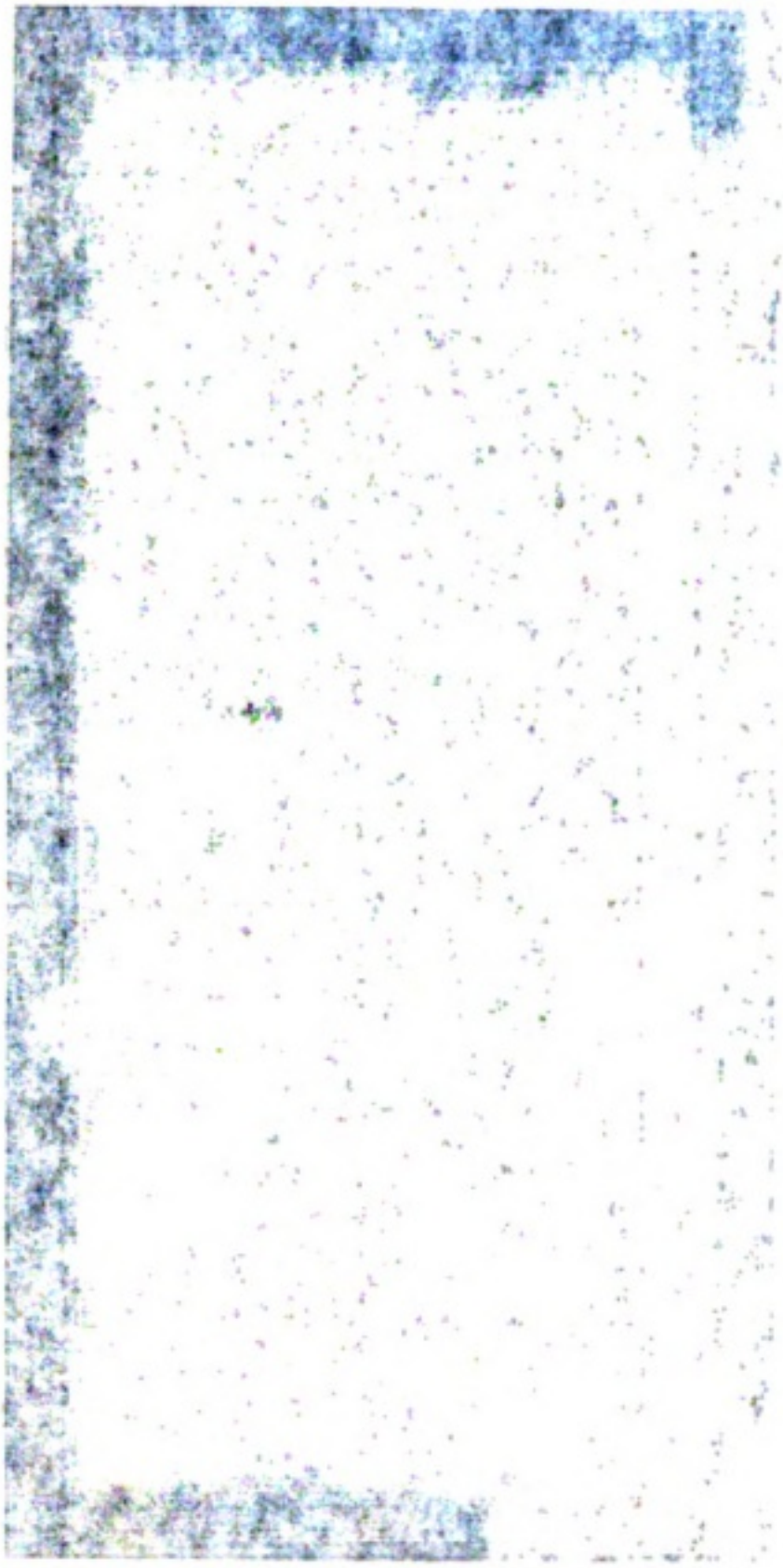


THREE MONKEYS, BY L. MORATA



"SPRING," BY S. MARCHANT.

Digitized by Google
Original from UNIVERSITY OF IOWA



"ДАНАЙКО", И. С. ЛЕНИН

"ВОТТЕКРЛЕЙ", И. С. ЛОНО-

THE IVAN MAGAZINE

"DAIHANYAKYO," BY S. YEZAWA

"BUTTERFLIES," BY S. MOROOKA, CERTIFICATE OF MERIT

the colour, of a warm, yet soft bronze hue is toned to a nicety in the adjustment of alloys. There is hardly any difference between the color of the wood and the figures, so well matched are they, the wood having received a sort of half polish by brushing and rubbing that drew out its natural resinous quality. The whole is a masterpiece of the Japanese sculptor's art and well worthy of a distinguished place in some princely *tokonoma*.

In wood carving there were many admirable pieces. A tiger wrestling with a stick resembling a dragon is called "Throwing a Cane," by Choun Yamazaki, interpreting a legendary tale of an ancient monk, who, being defenseless save for a stick when attacked by a tiger, was miraculously saved by throwing the which stick was at once metamorphosed into a dragon, and engaged the animal, thus allowing the saint to escape. It is perfect in action, and most fanciful, happy and difficult. The modeling is superb, every muscle showing the cat-like strength of that powerful beast of prey; cut with a direct and fullsome knowledge of how and why, not a false note to be found; in texture exquisite. The piece well illustrates the remarkable power the Japanese have for sculpture of this class, in which they stand unsurpassed.

Digitized by Google
Original from UNIVERSITY OF IOWA

"Domestic Fowl," by K. Ikeda, is an ivory statuette of generous proportions, and a *chef d'oeuvre*; it gained the copper medal, which it more than justly merited. The pose and well balanced, graceful swing of the figure is excellent; easy and restful. The piece represents a vendor of fowls, who is about to weigh a rooster which, with head extended and beak open, is evidently exclaiming his utter dislike of such treatment, in noises of objection, whilst the old vendor, placid and pleased, no doubt with a prospective purchaser, has a wonderfully satisfying smile, irresistible in its delightful sympathetic emotion. It is full of the technical wealth that only a master can produce.

"NEW SPRING," BY M. TSUBATA.
SILVER MEDAL

"PLOVERS," BY G. TODA.
SENT TO ITALIAN EXPOSITION

Another ivory, by H. Sasasawa, portraying two fisher boys who have just caught a crab, is extremely good; a bit of actual life, with all the earnest enthusiasm of young boys beautifully felt and expressed. The carving is excellent from every point of view and the delicate mesh of the net well rendered. This piece was secured by the Imperial Household.

A marble bust, by K. Otsuki, was beautifully cut and showed every evidence of being a splendid portrait. It was full of force and spirit, with a technique that might call forth envy from the finest Italian sculptor.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

SILVER MEDAL

"NEW SPRING," BY M. STONATA

"LOVERS," BY G. JOLY.

SENT TO ITALIAN EXPOSITION

scriptor.

wright call forth envy from the finest Italian

of force and spirit, with a facsimile fine

of Petra a splendid portrait. It was full

peautifully cut and showed every evidence

A marble bust, by K. Olsuki, was

scored by the Imperial Household.

the art well rendered. This piece was

point of view and the delicate mesh of

ed. The carving is excellent from every

of young boys peautifully felt and express-

actual life, with all the earnest enthusiasm

cought a clap is extremely good: a pit of

portraying two Italian boys who have just

"A Domestic Tomb," by K. Ikeda, is an

inov. strudste of Seventeen proportions'

and a ship's cannon; it Gained the copper

medal, which is more than justly merited.

The bose, and well polished. Enrolled

swing of the figure is excellent: easy and

result. The bicycle-rubber's vaudot of

lowl, who is about to weigh a rooster,

which, with head extended and beak open,

is exquisitely excelsining his utter dislike of

such treatment, in boise of opleasion,

wpiles the old vendor, bricid and

pressed, no doubt with a prospective lun-

cheon, pass a wonderfully satisfying smile,

-mugun Ipdata Aeyt dyoiw ni ,eaeld sht

-passed.

Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

"WATER-VAT," BY T. ANDERSON

A dog, also in marble, by T. Kawasaki, mes-
merizingly well modeled and cut with astonishing
realistic and texture.

Among others who exhibited in this section
were: Tanabu Hirakashi, Yuuki Yoshitera, Take-
taro Shinki, Hosei Mori, Homei Yoshida, Hiro
Hayashi, Kaneki, Toda, Kainu Kato.

In short, there were many things of special merit.
One set of twelve boxes representing the months
each box being a gem in

"MAKING UP MOONLIGHT," BY
AKUMA .T

pot: birds, flowers or insects of the
month it was intended to repre-
sent. They were beautifully ex-
ecuted, each box being a gem in
itself. They were made by C.
Asahi, an expert at enamelling in
this line.

There was many other boxes,
both inlaid and carved, all admira-
ble for their artistic qualities and
conscientious craftsmanship.

There was a large display of
cameos of all colorings, shapes
and sizes. Many thought, time
and labor had been spent on these

"WATER-FALL," BY T. YAMAGUCHI

bol; birds, flowers or insets of the month it was intended to represent. They were beautifully executed, each box being a gem in itself. They were made by G. Asahi, an expert art craftsman in this line.

There were many other boxes, both inlaid and carved, all admirable for their artistic qualities and conscientious craftsmanship.

There was a large quantity of cameos of all colorings, shades and sizes. Much thought, time and labor had been spent on these

"WEAVING BY MOONLIGHT," BY T. SAKUMA

A dog, also in marble, by T. Kawasaki, was wonderfully well modeled and cut with astonishing technique and texture.

Among others who exhibited in this section were: Denshu Hirakushi, Yuuki Yonehara, Taketaro Shinki, Hosei Mori, Homei Yoshida, Biun Hayashi, Kaiteki, Toda, Keiun Kato.

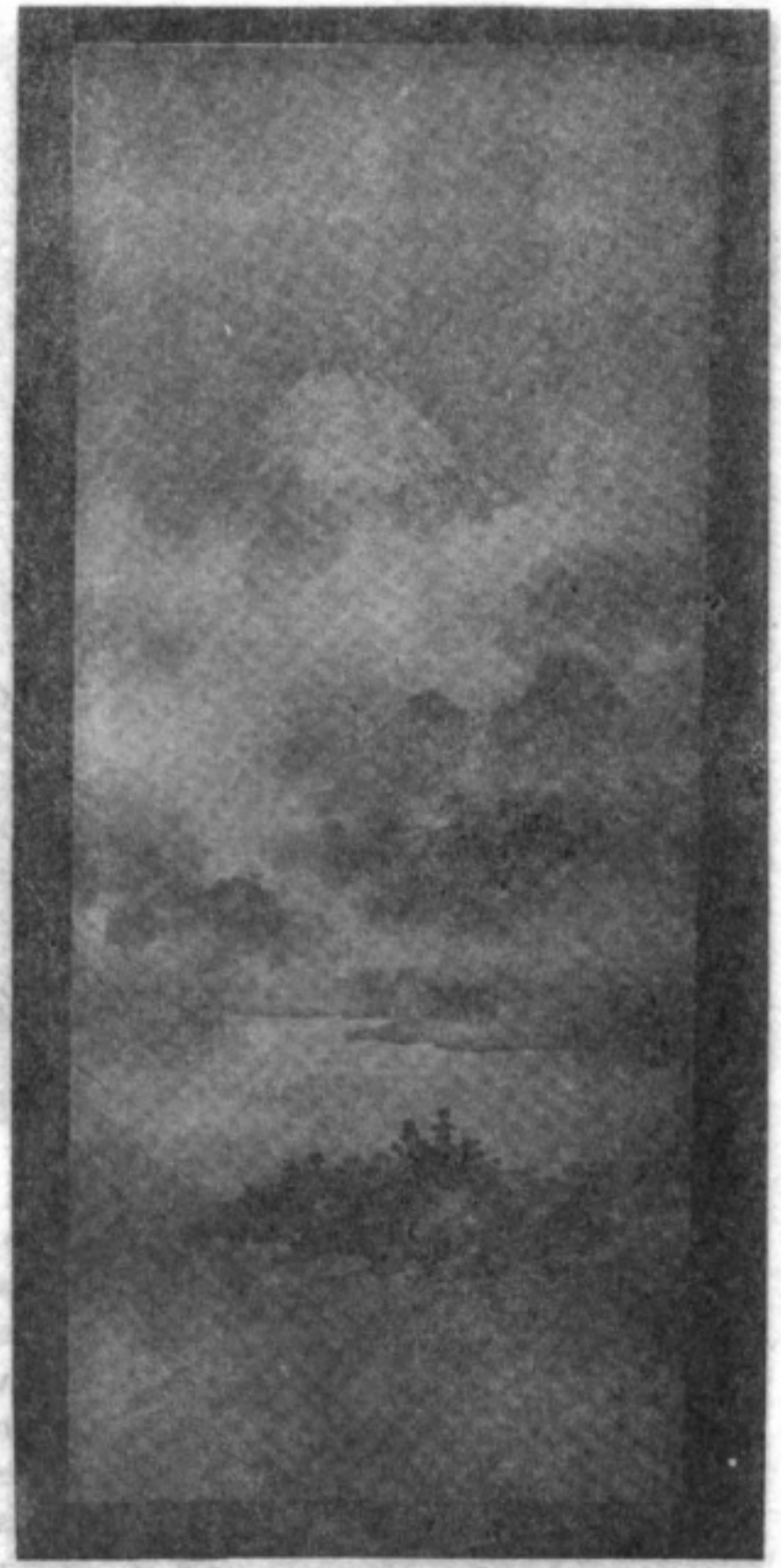
In inlay, there were many things of special merit. One set of twelve boxes representing the months especially deserve notice; each box was inlaid in ivory and mother-of-pearl with some suitable sym-

Digitized by Google
Original from UNIVERSITY OF IOWA

exquisite expressions of the medallion sculptor's art, which showed much refinement of taste and superior workmanship.

Die cutting, that oriental necessity, also occupied a prominent section, for what Japanese could do without his individual *han* and his box of red to stamp or sign all business papers? It forms one of the activities of Japanese trade. *Han* are cut on native or Chinese stones, the finest in jade or rock crystal; some large, others small, according to purpose and convenience. There are many very fascinating, and all are of great interest to the foreigner. This is a craft that originally came from China, and holds the same im-

"MOUNTAIN VIEW," BY G. TAMURA



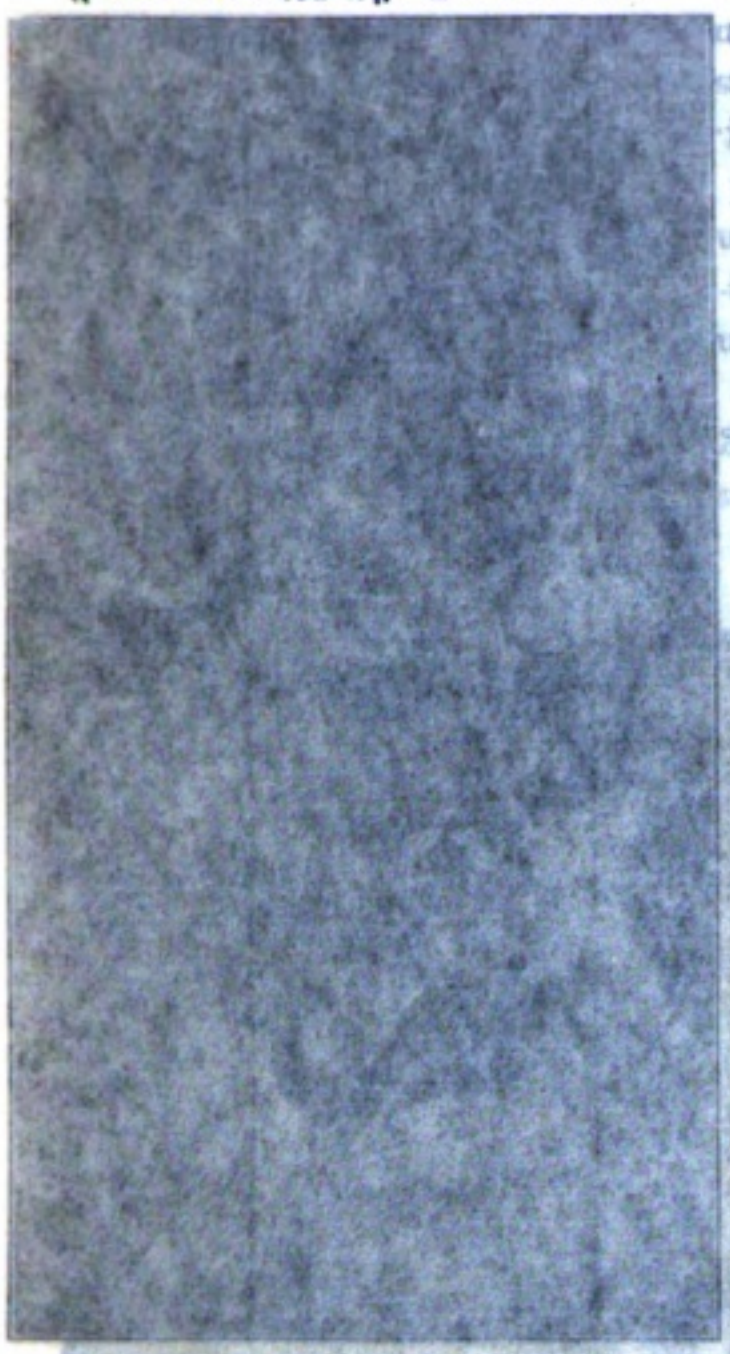
"VIEW OF MT. FUJI," BY U. KAKIUCHI

portance with the Japanese as it does with that nation.

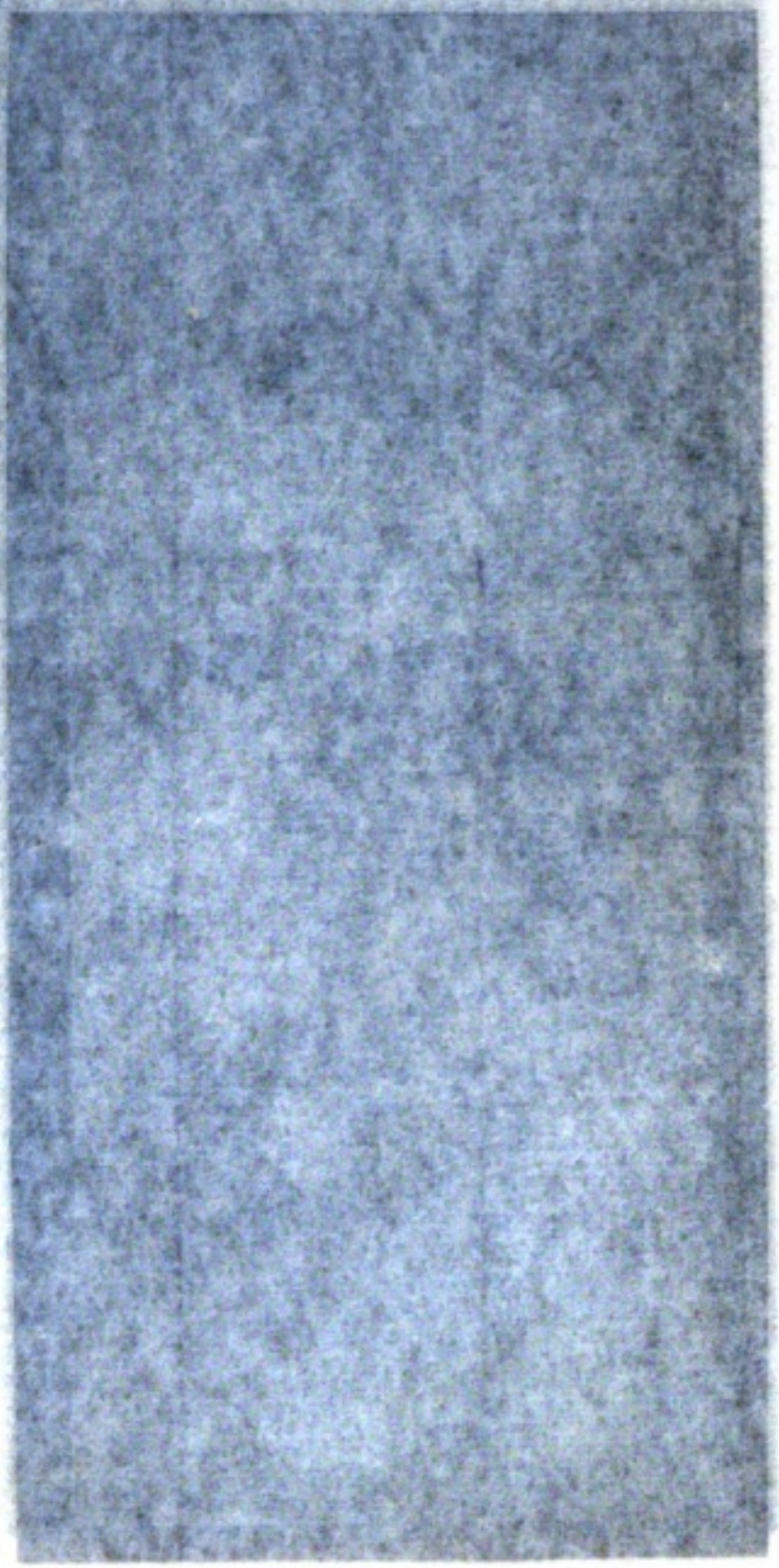
Gold lacquer work took a prominent part in the exhibition. It has been said by Japanese who own valuable old pieces, and keep them in godowns always buried from mortal eyes except on rarest occasions, that the true art of fine gold lacquer work is lost. But the writer, who had previously enjoyed examining some wonderful and rare old pieces belonging to the Takugawa family, found happily that the art was indeed not lost; the exhibits were exquisite in tone with marvellous

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA



"MOUNTAIN VIEW," BY G. JAMADA



"VIEW OF MT. FUJI," BY U. KAKIUCHI

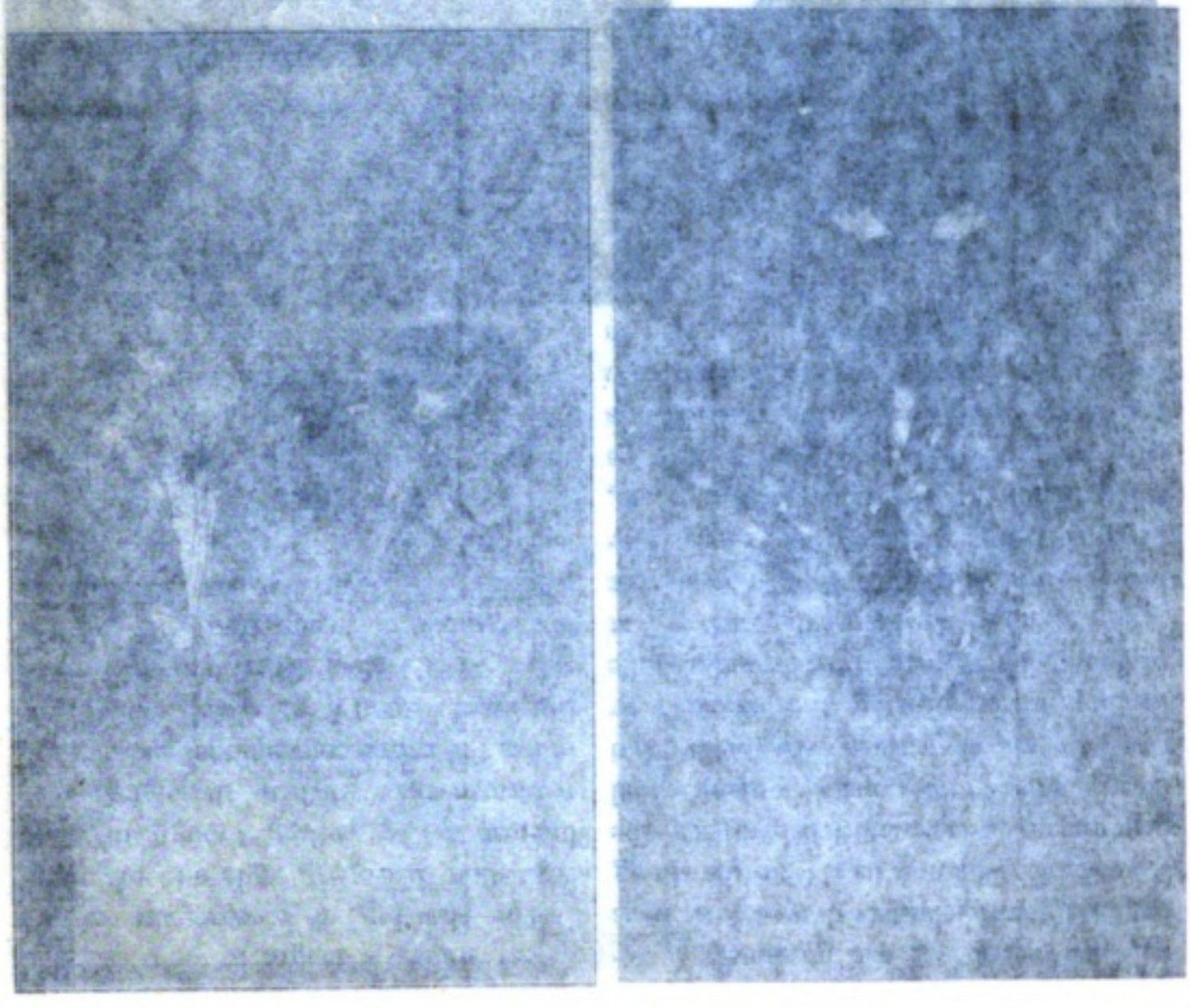
exhibits were exquisite in tone with unobtrusive borderings with the Japanese as it does with first nation.

Gold leaded work took a prominent part in the exhibition. It has been said by Japanese who own two valuable old pieces, and keep them in Godowns always buried from mortal eyes except on rarest occasions, that the rare art of fine gold leaded work is lost. But the writer, who had previously explored extensively among mountain and true old pieces belonging to the Takugawa family, found plainly that the art was indeed not lost; the exhibits were exquisite in tone with unobtrusive

exquisite expressions of the medallion sculptor's art, which showed much refinement of taste and superior workmanship.

Displaying that oriental accessibility, also occupied a prominent section, for most Japanese could do without his individual Mon and his pox of red to stamp or sign all business papers. It forms one of the activities of Japanese trade. Was the cut on ivory or Chinese stones, the finest in jade or rock crystal; some large, others small, according to purpose and convenience. There are many very fine specimens, and all are of great interest to the foreigner. This is a craft that originally came from China, and holds the same in-

Digitized by Google
Original from UNIVERSITY OF IOWA



"NŌ FARCE," BY Y. KAWAI

"NŌ DANCE," BY Y. KAWAI

workmanship and most perfect intaglio detail. Some were executed in gold of many effects; matt and half matt and perfectly burnished metal in soft, subdued tones, these being interchangeable in a most marvellous manner according to the design which suggested their treatment; others were ornate with inlays of pearl combined with insculpture, all beautiful beyond description and of a technical skill that bespoke the genius of the makers.

Masks, those wonderfully realistic creations, representing faces in every possible form, feature and humor, were well represented. The finish and detail in their make-up is surprising. Every conceivable expression from the terrible to the ridiculous, was seen, all executed with great precision and care.

Many expressions of basketry were shown. Japan stands pre-eminent in this captivating craft, for the luxuriant growth of bamboo all over the islands lends itself very readily to artistic creations in this line of work. Consequently baskets of every description and for a variety of purposes were shown, all colored a dark, rich reddish brown, now well known by the Western world. Arima is one of the great centres of this remarkable industry; in fact one might say that every house is a basket shop, and that every member of the family, from very early childhood, becomes an adept in bamboo weaving; for these families have handed down their craftsmanship from generation to generation until it seems hereditary.

In furniture there were some excellent pieces. Although the Japanese use very little, as their need in this direction is extremely simple, still there are some pieces

Digitized by Google
Original from UNIVERSITY OF IOWA

requisite outside of the absolutely indispensable *tansu* (chest of drawers), such as a low table, which is used from the sitting posture on a *zabuton* (cushion) on the floor. These tables, made in many small sizes, are usually carved very prettily and the top inlaid, making the whole very ornate. There were also beautiful little cabinets, *cha dansu*, with shelves at broken intervals, with tiny closets that have sliding doors, all very artistically arranged, and of most pleasing form, color and finish. Hard woods such as rose-wood, teak, *kiri*, the grain of which is very beautiful, and the famous *sugi* (cryptomeria), whose grain is so rich in design, are always used. Much ingenuity is expressed in these pieces, always a delight to the occidental.

The showing of jewelry was of the regulation European style and of minor interest as to design, though of good workmanship. When these craftsmen utilize the native conventional and conventionalized natural forms which abound, and which would lend themselves so admirably to modern jewelry, they can produce pieces distinctively Japanese, and of exceptional charm.

There was a great deal of embroidery and textile fabrics, the Nishijin weavers of Kyoto being well represented. A four fold screen with plum blossoms and ducks was well executed and quite rich: another

"BIRDS AND FLOWERS," BY Y. ISHIKAWA

"PRINCE TONERI," BY M. TSUBATA

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

„PRINCE TOKEN" BY M. TSUBATA

„BIRDS AND FLOWERS" BY Y. ISHIKAWA

The showing of jewelry was of the process, always a delight to the occidental. interest as to design, though of good workmanship. When these craftsmen utilize the native conventional and conventionalized natural forms which abound, and which would lend themselves so admirably to modern jewelry, they can produce process distinctively Japanese, and of exceptional charm.

There was a great deal of comment and textile fabrics, the Nishijin weavers of Kyoto being well represented. A lovely screen with brass blossoms and duck-like scheme was well executed and quite rich: another

pendants made (chest of drawers), such as a low table, which is used from the sitting posture on a cushion (cushion) on the floor. These tables, made in many small sizes, are usually covered very prettily and the top inlaid, marking the whole very ornate. There were also beautiful little cabinets, also chests, with shelves at proper intervals, with tiny closets that have sliding doors, all very artistically arranged, and of most pleasing form, color and finish. Hard woods such as rose-wood, teak, kaki, the grain of which is very beautiful, and the flowers such (chrysanthemum), whose grain is so rich in design, are always used. Much ingenuity is expressed in these

"TOWER AND BAMBOO," BY KAKUO.

scenes). One of the latter, a long fold screen over four hundred years old, painted by Sesshiu, of the Kano School, with a historical subject, was especially good, and proved of the greatest interest; it was loaned by Prince Kuji. Another pertaining to the old school and painted by Sesshiu Kano, showing a composition of a dragon and a present was also of exceptional interest, showing the power and subtlety of technique in those by-gone days. A large number of the fine old paintings in the three different forms were shown: three of those illustrated "Summer Mount on a Fine Day," by Kaigetsu Matsuyama; "Flowers," by Soga Tanrei; and "Spring," by Kanaoka Motonobu were sent to the Italian Exposition at Turin. "Sixteen Gods" (from the six thousand sacred Buddhist books), by Shoki Yasuna: "Ogre-Gate," and "Shojo" (No dance performance), by Yoichi Kawai: "Imperial Prince Tomo," by Michiko Tsuda: "View of Higashiyama," by Gakuso Tanaka: "View of Mount Fuji," by Unin Yamamoto: "Cliff-Knife," by Shisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Kaigetsu Matsuyama, which gained the silver medal, is indeed a remarkable panel: subject in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most difficult attainment," by Gakuso Tanaka: "View of Higashiyama," by Yasuna: "Ogre-Gate," and "Shojo" (No dance performance), by Yoichi Kawai: "Imperial Prince Tomo," by Michiko Tsuda: "View of Mount Fuji," by Unin Yamamoto: "Cliff-Knife," by Shisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Kaigetsu Matsuyama, which gained the silver medal, is indeed a remarkable panel: subject in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most difficult attainment," by Gakuso Tanaka: "View of Higashiyama," by Yasuna: "Ogre-Gate," and "Shojo" (No dance performance), by Yoichi Kawai: "Imperial Prince Tomo," by Michiko Tsuda: "View of Mount Fuji," by Unin Yamamoto: "Cliff-Knife," by Shisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Kaigetsu Matsuyama, which gained the silver medal, is indeed a remarkable panel: subject in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most difficult

The great centre of interest was in the new effectively worked.

paintings, a fine showing of old works loaned by many of the nobility, and the opportunity of seeing them was an exceedingly rare treat. The various schools that have predominated and controlled the artists at different periods, commencing with the Buddhist or Religious, from that to the Tosa, then the Chinese, Kano, Ukiyoye, Korin, Tani, Shijo and Gankai. Many of these schools were represented, some by very noted old masters, but works which are highest to-day. These were mostly (hanging pictures) and Byobu (folding

Digitized by Google
Original from UNIVERSITY OF IOWA

"FOWLS AND BAMBOO," BY Y. MAKINO

showing the sea shore with birds, was very effectively worked.

The great centre of interest was in the paintings, a fine showing of old works loaned by many of the nobility, and the opportunity of seeing them was an exceedingly rare treat. The various schools that have predominated and controlled the artists at different periods, commenced with the Buddhist or Religious, from that to the Tosa, then the Chinese, Kano, Ukioye, Korin, Tani, Shijo and Ganku. Many of these schools were represented, some by very noted old masters, and works which are priceless to-day. These were *makimono* (pictures kept rolled up), *kakemono* (hanging pictures) and *byobu* (folding screens). One of the latter, a four fold screen over four hundred years old, painted by Sauraku, of the Kano School, with a historical subject, was especially good, and proved of the greatest interest; it was loaned by Prince Kujo. Another belonging to the old school and painted by Sansetsu Kano, showing a composition of a dragon and a pheasant was also of exceptional interest, showing the power and amplitude of technique in those by-gone days. A large number of the fine old paintings in the three different forms were shown; three of those illustrated "Summer Mount on a Fine Day," by Goko Tamura; "Plovers," by Gokushu Toda, and "Spring," by Shuko Nakamura were sent to the last Italian Exposition at Turin. "Sixteen Gods" (from the six thousand sacred Buddhist books), by Shokei Yezawa; "Oba-ga-Sake," and "Shojo" (Nō dance performance), by Yeichu Kawai; "Imperial Prince Toneri" by Michioiko Tsubata; "View of Higashifutami," by Gakusho Tanami; "Water Fall in the Winter Mountain," by Tosai Yamaguchi; "Birds and Flowers in Autumn Field," by Yurin Ishikawa; "Gekka Meiki" (Weaving by Moonlight), by Tatsuyen Sakuma; "View of Mount Fuji," by Unrin Yakaiuchi; "Chikurikan," by Seisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Keigetsu Matsubayashi, which gained the silver medal, is indeed a remarkable panel; superb in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most diffi-

Digitized by Google
Original from UNIVERSITY OF IOWA

"WOOD CUTTER," BY K. MATSUBAYASHI. SILVER MEDAL

"VIEW OF HIGASHIFUTAMI," BY G. TANAMI

cult attainment in Japanese painting. The artist is evidently an idealist full of romantic invention, who loves to express his dreamy fancies and his poetical and sympathetic nature, for who could tread those delightfully mystic mountain paths, without feeling transported into a world of phantasy filled with the sublime and beautiful. His technique and melting washes are indeed exquisite. "New Spring," by Michihiko Tsubata, is a painting full of delicate sentiment, splendid handling and marvellous detail. It depicts a lady of the nobility in a costume of former times, sauntering, in a meditative mood, in the grounds of her estate enjoying the odours of the first blossoms. "Butterflies," by Siyen Morooka, which won the certificate of second merit, is another pleasing peaceful subject, well drawn, full of movement and happy in soft harmonious colorings. These exhibitions, which have a permanent home close to the entrance of Uyeno Park, are always patronized by their Imperial Majesties, the Emperor and Empress and Their Highnesses the Crown Prince and Princess, and the majority of the nobility, who annually loan valuable collections from their godowns. There is a spacious apartment devoted solely to the reception of Their Majesties, which has a beautiful outlook over a secluded part of the enclosed grounds which form part of the historical park.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

"VIEW OF HIGASHIYAMA," BY C. TANAKA

"WOOD CUTTER," BY K. NA-
ISUBAYASHI. SILVER MEDAL

"Butterflies," by Shiyeru Motooka, which won the certificate of second merit, is another pleasing pencil subject, well drawn, full of movement and happy in soft harmonious colorings. These exhibitions, which have a permanent home close to the entrance of Ueno Park, are always patronized by their Imperial Majesties, the Emperor and Empress and Their Highnesses the Crown Prince and Princess, and the majority of the nobility, who annually lend valuable collections from their godowns. There is a special afternoon devoted solely to the reception of Their Majesties, which has a peculiar outlook over a secluded part of the enclosed grounds which form part of the historical park.

artist is evidently an idealist full of romantic invention, who loves to express his fancies and his poetical and mystic battalic nature, for who could read those delightfully mystic mountain paths, without feeling transported into a world of brightness filled with the sunshine and pencatil. His technique and melting views are indeed exquisite. "New Spring," by Michihiko Tsuneta, is a beautiful full of delicate sentiment, sketchily handling and marvellous detail. It depicts a lady of the nobility in a costume of former times, sensitively, in a medieval mood, in the grounds of her castle enjoying the odours of the first blossoms

cult attainment in Japanese painting. The

YAMATO-TAKERU-NO-MIKOTO

BY E. M. DASENT

When Jimmu, Son of Heaven, of mortals first
To wield the sceptre from the sacred Parade
Of the most holy Gods themselves received,
Where they, their work below accomplished, passed
Back to their Heavenly home!— the sacred link
'Twixt mortal men and the immortal Gods!—
Divinely chosen to perpetuate
On earth the Dynasty which has endured
For all time, and which shall while Evil exists
To meet the eternal pine: when Jimmu piloted
The circle of the Gods his ancestors,
The savage tribes inhabiting the remote
Wild mountainous recesses of the realm
Whom he had tamed and brought beneath his rule,
Thus making one united kingdom: these
Repelled! and in the regions of his successors
The rebel tribes increased and were not checked:
The old wise laws of Jimmu were discarded,
And where before had order reigned and law
Disorder ruled — disorder, rapine, murder!
Till when the Emperor Keiko held the throne—
Twelfth in divine descent from Jimmu he—
The central districts of the kingdom—those
About Kyoto, then the capital—
Alone kept their allegiance.
Of these tribes
Revolted, none so turbulent and none
So savage as the tribe of Kumaso
Holding Kyushu. Once the Emperor
Himself had led an army to the south
And had subdued them, and had once again
Established order where no order was.
But chaos! and the peace awhile was kept.
But soon the tribes of Kyushu, then, as now,
Most violent, most treacherous, most intolerant
Of all control, broke from the pendragrant rule
Of Keiko and the teachings of the Code.
And muster two bold warlike chiefs, two brothers,
Kumaso, and the younger, Takeru,
Molested all the neighbouring peaceful tribes,
And were an open scandal in the realm.
Not to be longer tamely borne.
The Emperor
Had many gallant sons, of whom the flower
Was Prince Ousu, the second, at this time
Just fescining manhood with his sixteenth year.
As beautiful was he as any girl:
Cool were his eyes and black, and black his hair,
And soft and long, with sheen like water;
His skin like ivory: slender as a pine
His figure, and as lissom: at the court
He was at once the envy of the maids
And the despair. And he was brave withal!
Of great renown even in a land where all
Were warriors: and where every warrior sang.
Excelled in poetry: was of chivalry
The mirror in an age when chivalry
Was something more than empty reciprose.

Now though the Prince from early infancy
Danger in many forms had free'd and fenced,
Had looked undaunted in the face of Death,
Yet had his sword within loved like light of day

Digitized by Google
Original from UNIVERSITY OF IOWA

YAMATO-TAKERU-NO-MIKOTO

By E. M. DASENT

When Jimmu, Son of Heaven, of mortals first
To wield the sceptre from the sacred hands
Of the most holy Gods themselves received,
When they, their work below accomplished, passed
Back to their Heavenly home;— the sacred link
'Twixt mortal men and the immortal Gods;—
Divinely chosen to perpetuate
On earth the Dynasty which has endured
For all time, and which shall while Fuji soars
To meet the eternal blue: when Jimmu joined
The circle of the Gods his ancestors,
The savage tribes inhabiting the remote
Wild mountainous recesses of the realm
Whom he had tamed and brought beneath his rule,
Thus making one united kingdom: these
Rebelled; and in the reigns of his successors
The rebel tribes increased and were not checked:
The old wise laws of Jimmu were discarded,
And where before had order reigned and law
Disorder ruled — disorder, rapine, murder;
Till when the Emperor Keiko held the throne—
Twelfth in divine descent from Jimmu he—
The central districts of the kingdom—those
About Kyoto, then the capital—
Alone kept their allegiance.
Of these tribes
Revolted, none so turbulent and none
So savage as the tribe of Kumaso
Holding Kyushu. Once the Emperor
Himself had led an army to the south
And had subdued them, and had once again
Established order where no order was,
But chaos; and the peace awhile was kept.
But soon the tribes of Kyushu, then, as now,
Most violent, most headstrong, most intolerant
Of all control, broke from the benignant rule
Of Keiko and the teaching of the Gods,
And under two bold warlike chiefs, two brothers,
Kumaso, and the younger, Takeru,
Molested all the neighbouring peaceful tribes,
And were an open scandal in the realm,
Not to be longer tamely borne.
The Emperor
Had many gallant sons, of whom the flower
Was Prince Ousu, the second, at this time
Just reaching manhood with his sixteenth year.
As beautiful was he as any girl;
Cool were his eyes and black, and black his hair,
And soft and long, with sheen like *orushi*;
His skin like ivory; slender as a pine
His figure, and as lissom: at the court
He was at once the envy of the maids
And the despair. And he was brave withal;
Of great renown even in a land where all
Were warriors; and where every warrior sang,
Excelled in poetry; was of chivalry
The mirror in an age when chivalry
Was something more than empty verbiage.

Now though the Prince from early infancy
Danger in many forms had thee'd and thou'd,
Had looked undaunted in the face of Death,
Yet had his sword which loved the light of day

Digitized by Google
Original from UNIVERSITY OF IOWA

Not yet been drawn to lead his followers
To victory in any famous fight;
And as he burned to add to his fair fame,
And lustre to his father's glorious reign,
When the Kumaso tribe became outrageous
He begged that he might be allowed to lead
An expedtion for their chastisement;
Which boon his father granting, he set out
With a small band of archers; every man
A warrior tried in many a hard-fought fight,
And each devoted to his youthful lord;
With these picked few he started.
But on his way
He halted to obtain the farewell blessing
Of one whom he revered—the Emperor's sister
Yamato-hime-no-mikoto, she
Who was High-Priestess and who held communion
Directly with the Gods; from whom she had
The gift of prophecy, and prescience
Of things yet hidden in the womb of Time.
Of all her nephews, him she loved the best
Was Prince Ousu: and, when he bade farewell
She gave him a brocade *kimono*
And *hakama* from her own wardrobe, saying,
"Regard these garments as my very self;
So long as they are with you, know that I
Am near in spirit to watch over you;
And when the time to use them comes, the manner
Shall be made known to you". The Prince received them
With many a thankful word; then bound his hair
Above his brow, as was the custom then,
Denoting he had passed the line dividing
Manhood from youth, and Kyushu-ward continued.

Wild is the isle of Kyushu; stern, forbidding
And mountainous, not easy of access;
And with their isle the Kyushu men are one,
So when the Prince had crossed the narrow sea
And reached the confines of the rebel tribe,
He hesitated to declare himself
And openly make war: for they were many,
His enemies; while his divoted band
Were fewer now by many a gallant heart
That had succumbed to perils by the way.
He therefore cautiously and unobserved
Approached the rebel stronghold, and laid wait
Concealed and watchful, till some lucky turn
Of Fate should favour him and make the odds
Less heavy. Soon the chance he sought arrived.

It happened that a lordly dwelling-house,
Built for the brother chieftains, was completed
Just at the time; the which to celebrate
They were to give the customary feast,
Inviting to it all the tribal warriors
Of note; which when Prince Ousu learnt, he knew
That then or never was the time to act.
But how? Where find a stratagem that, giving
All risk and danger to himself alone,
Would crown his mission with success? The Gods
Alone could aid; and to the Gods he turned.
He went a little way apart and washed
His mouth and hands, and looking to the east
He prayed, and as he prayed and let his thoughts
Dwell on the holy priestess and her gift,
Incomprehensible, there flashed on him
An inward light; and what before was dark
Was rendered clear as daylight. Then he knew
The spirit of the priestess was with him,
And he was comforted.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

Not yet began thence to lead his followers
To victory in new glorious flight!
And as he paused to add to his tale terse,
And wrote to his father's notorious reign,
When the Knights-Templars' order was suppressed
He resigned to accept his office,
And observed how: for flow'r-de-luce
His enemies: while his divided band
Were joyed now by undue success,
That had succumbed to power by the way,
He therefore carefully and unopposed
Approached the royal stronghold, and left well
Concealed and watchful, diligence unlike their
Of Exile should favour him each make the older
Ease heavy. Soon the chance he sought arrived.

If hobbened that a lovely dwelling-house
Built for the brother Christian was completed
Just at the time: the which to cede private
They were to give the ceremony legal,
Inviting to it all the local worthies
Of note! which which France Orsan longed, to know
That then or never was the time to act.
But how? Where find a stratagem fair, living
All risk and danger to himself alone.
World crown the mission with success; The Gods
Alone could aid: and to the Gods he turned.
He went a little way apart and weighed
His month and hands, and looked to the east
He prayed, and as he prayed and felt his knees
Bowed on the holy brethren and not felt,
Incomprehensible, there flashed on him
An inward light: and what before was dark
Was touched now as daylight. Then he knew
The spirit of the brethren was with him.
And he was comforted.

Digitized by Google
Original from UNIVERSITY OF IOWA

And worthy deeds: not ever of service!
With is the role of Knights: every foothold
And with their help the Knights could now go on.
So when the Prince had crossed the Pyrenees
And reached the confines of the local folds.
He hesitated to decide himself
And openly make way: for flow'r de-luce
He enemies: while his divided band
Were tower now by undue success,
That had succumbed to power by the way.
He therefore carefully and unopposed
Approached the royal stronghold, and left well
Concealed and watchful, diligence unlike their
Of Exile should favour him each make the older
Ease heavy. Soon the chance he sought arrived.

If hobbened that a lovely dwelling-house
Built for the brother Christian was completed
Just at the time: the which to cede private
They were to give the ceremony legal,
Inviting to it all the local worthies
Of note! which which France Orsan longed, to know
That then or never was the time to act.
But how? Where find a stratagem fair, living
All risk and danger to himself alone.
World crown the mission with success; The Gods
Alone could aid: and to the Gods he turned.
He went a little way apart and weighed
His month and hands, and looked to the east
He prayed, and as he prayed and felt his knees
Bowed on the holy brethren and not felt,
Incomprehensible, there flashed on him
An inward light: and what before was dark
Was touched now as daylight. Then he knew
The spirit of the brethren was with him.
And he was comforted.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

The garden bird
Divinely triumphing in the front of morn
Admitted no delay for epistle or sermon
He roosted the limb and on the face sat work
But bowed and rose the power to
A touch of contrast flew but off his armor
And donned the Creature's way in the metaphor
Of this East; christ and stood up a model
As possible as sun in the land
A distrust in his powers is in the vestry
Were all the temptation is [illegible] in these words
He then addressed his [illegible] to
"Force to choose with weaker force with
All strength and [illegible] more hopefully
More credit to the devil flew to the hand
This it would to but very love to hasten
When to out one out foes can count a score
So I alone will be, and [illegible] by
That I by little aid combine what by force
We may not: in the moderation will you pour"

B i little in: love] [illegible] like [illegible] this breath
Loudly they contemplate "Shrink it were to us
That you already [illegible] with the while we tenant
Apart! its pellet we should make as one
A poll speak, and [illegible], safe
Those [illegible] slowly fell of most, and wise
Nor disappear distress brave! or the Dove
So will it, the [illegible] would in hand
As sweet", To with the ; sure tenfold:
"My high [illegible] those of [illegible] but sadly
Of no counterpoise: such would but sorrow
Not help me: [illegible] as work [illegible]
Obey, but direction [illegible]," so the word

Adam but [illegible] in the Code
Alone but [illegible] [illegible] in the
Of this all [illegible] [illegible]
To with upon and [illegible] the Spirit
All [illegible] [illegible] [illegible] all
Skilled in hands and [illegible] [illegible]
Upon the [illegible] so keen of will
Few men that [illegible] [illegible] would follow
And [illegible] [illegible] [illegible] [illegible] bitterness
Light pen, with [illegible] [illegible] and [illegible]
And [illegible], always [illegible], that [illegible]
From [illegible], no [illegible] [illegible] [illegible]
Of fire of two : [illegible] [illegible] [illegible]
To climb, [illegible] [illegible] [illegible]
And seldom did it [illegible] brave.
With fierce France [illegible] [illegible] in their [illegible]
Joined: and [illegible] [illegible] [illegible]
From visions [illegible] [illegible] to kiss the day.
He passed with colors [illegible] the [illegible]
Vanishing no [illegible]. All [illegible]
The [illegible] and now the [illegible] [illegible]
The [illegible] poet [illegible] the [illegible]
The little [illegible], [illegible] [illegible]
One to each [illegible] : and with [illegible] went the France.

Those were the [illegible] could, as was the shadow.
To with upon and [illegible] the [illegible]
All [illegible] [illegible] [illegible] all
Skilled in hands and [illegible] [illegible]
Upon the [illegible] so keen of will
Few men that [illegible] [illegible] would follow
And [illegible] [illegible] [illegible] in my [illegible]

The daring plan
Divinely furnished in his hour of need
Admitted no delay for doubt or scruple.
He loosed his hair, and on his face and neck
Put powder, and upon his lower lip
A touch of carmine; then put off his armor,
And donned the garments giv'n him in prophecy
Of this great crisis, and stood up a maid
As beautiful as any in the land.
A dagger in his bosom hid, complete
Were all his preparations for the venture.
He then addressed his followers in these words:
"Force to oppose with weaker force until
All stratagem has failed were foolhardy,
More credit to the heart than to the head.
This it would be to put your lives to hazard
When to our one our foes can count a score:
So I alone will go, and it may be
That I by guile shall compass what by force
We may not. In the meantime, wait you here."

But little his loyal followers liked his plan;
Loudly they murmured, "Shame it were to us
That you should risk your life while we remain
Apart; far better we should make as one
A bold attack, and unexpected, take
These traitors grossly full of meat and wine,
Not dreaming danger near; or if the Gods
So will it, die together, sword in hand
As *Samurai*." To which the Prince replied:
"My plan holds more of promise, but admits
Of no companions; such would but annoy
Not help me; therefore, as your lord I charge,
Obey, not question further." So he went
Alone but fearless, trusting in the Gods,
The justness of his cause, and his own wit.
And when he reached the brothers' new-built house,
Boldly he passed the soldiers lounging 'round,
And entered all unquestioned. Little need
Had he to ask for guidance: from the back
Came the shrill sound of many a female voice,
And scurrying of many sandaled feet;
Toward which he made his way, and found a throng
Of girls all busily engaged preparing
The approaching feast, and chattering the while.

These were the *geisha* come, as was the custom,
To wait upon and entertain the guests.
All famous beauties they, accomplished all;
Skillful in dance and song; performers deft
Upon the *samisen;* so keen of wit
Few men their lightning word-winged shafts could follow
And fewer hold their own in wordy combat;
Light banter, veiled allusions, two-edged phrases
And flattery, always flattery, that coming
From fair lips, no man breathing can resist
Or tires of ever; this their highest power
To charm, excite, inflame, intoxicate;
And seldom did it ineffectual prove.
With these Prince Ousu mingled, in their labors
Joined; and many being strangers come
From various distant parts to grace the day,
He passed with colors flying the ordeal,
Awakening no suspicion. All prepared
The feast, and now the last late guest arrived,
The *geisha* bore into the banquet hall
The little lacquered, viand-laden stands,
One to each guest; and with them went the Prince.

Then silence for awhile; but soon the *sake*,
Of which all freely drank, began to work,

Digitized by Google
Original from UNIVERSITY OF IOWA

And tongues were loosened — stories told and jests
Exchanged. And Kumaso, the elder host—
A mighty drinker always, — drank the most.
Then flushed with his potations he began
To loudly boast: "Who in the land as great
As I? No leige I own, but all supreme
I rule a king. More warriors I command,
And braver far, than does the Emperor.
I would that he would send his armies here,
Soon would I show the craven court-bred curs
Of what our gallant mountaineers are made;
Few would return to tell the tale, I trow."
To which the guests made answer: "Yea, indeed
Thou art the greatest warrior of them all,
A greater king than e'en the Emperor,"
But Prince Ousu said naught; with effort great
Suppressed his rage, and bided his own time.

And still the *sake* circulated; fast
And furious grew the fun; the guests exchanged
Their cups; the *geisha* played and danced and sang;
And some, the elder ones, drank heavily,
Becoming flushed of face and lewd of tongue,
Nor made demur when the more amorous
Among the guests caressed them openly.
Kumaso now observed what stage the feast
Had reached; and, amorous as any,
Beckoned the Prince, whom he had singled out
As the most beauteous of them all,
To sit beside him. But the Prince refused,
Affected coyness, nor would be persuaded;
At which Kumaso shouted: "Am I not
The greatest warrior in the land, with power
To shield from harm those who enjoy my favour?
Why then this hesitation? Come to me,
And have no fear." And Prince Ousu obeyed.
Then with his huge brown hand did Kumaso
Caress him, and with leering bloodshot eyes
Gazed lewdly at the Prince, who passively
Submitted, speaking no protesting word.
Then all the warriors shouted: "Fortunate
Is Kumaso, our chief. See, he has won
The love of the most beautiful young *geisha*
In all the land; not less invincible
Is he in love than in the field of battle."

The Prince's hour of triumph was at hand,
The braggart's sand nigh run. For, of the guests,
The seasoned topers only kept the field,
And they were fast succombing: one by one
They swayed, recovered, swayed and tumbled prone
Beside their senseless comrades on the mats;
And one by one the *geisha* stole away.
At last the chief alone of all the revellers
Sat upright; like some veteran pine, was he,
That to the blast that laid his fellows low
Yields nothing. Of the *geisha* Prince Ousu
Alone remained; thus, side by side they sat,
The unconscious victim and his deadly foe.
And still Kumaso drank; still Prince Ousu
His cup kept ever full, till finally
The wine the mastery had; Kumaso fell
To rise not; for the Prince drew suddenly
The hidden dagger; once, twice, thrice he thrust it
Deep in the rebel's side, who made no cry,
Nor groaned nor stirred as swift death swooped on him.
But not unseen the act of retribution
Passed; from where he lay, the younger brother
Takeru, in whom consciousness remained,
Beheld it; and, half sobered by the sight,

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
from original
UNIVERSITY OF IOWA

And there no text." And France Orsin opened.
Then with his knife proxy hand did Kumseo
Caress him, and with teeth bloodshot eyes
Cazed lewdly at the Prince, my brain
Supmitted, ebeak:ng no protoslinz word.
Then all the wartors shonted: „ Fortunate
Is Kumseo, our chief. See, he has won
The love of the most beautiful woman below
In all the land: not less invincible
Is he in love than in the field of battle."

The Prince's front of trimmph was at hand,
The pragpent's serud nigh und. For, of the Quests
The seasoned fobers only kept the field.
And they were last accomplins: one by one
They swylud, recovered, swyled and trimphed brove
Beside their senseless countrades on the mats!
And one by one the knife stole away.
At last the chief alone of all the revolters
Sat upright: like some vefeatu bine, was he.
That to the pleat that laid his fellows low
Vielde nothing. Of the bayan Prince Orsin
Alone remained: tune, alde by side they sat,
The nuccessions victim and his deadly foe.
And still Kumseo drank: still Prince Orsen
His cup kept ever full, fill timelly
The wine the prisely had: Kumseo lell
To rise not: for the Prince drew suddenly
The hidden dagger: ounce, twice, three he thrust it
Deep in the target's side, who bridle no cry,
Not Bromed not offrest as swift death swooped on him.
But not nuseon the first of terruption
Passed: from where he lay, the vonuted protlet
Tarkeu, in whom some dreams awakened.
Barsed it: and, half ashamed by the sight.

Supplessed his knee, and bided his own time.
But Prince Orsen sud Kumsil: with effort kneel
A Rester knee nigh, eye the Emperor",
Upon all the Quests made answer: „ Yes", indeed
To which the Queste made answer: „ Yes", indeed
Yew would refuse to fell the tale, I vow",
Of what our Bruxut wonderful sky made:
Soon would I show the crash could-proud cube
I would that he would right the Kumseo knee."
And prest that, then drew the Quebron.
I vule a kiss". Nor resistance could
As I: No lose I owe, but all undone
To loudly pose: „ Who in the land as knee!
Then thrust: with his bright one de Kusan
A milely dipped sin ly: — drink the o ox!
Excellency!. And Kumseo the side crept
And towards were locusts — Kumseo fell and keep

Digitized by Google

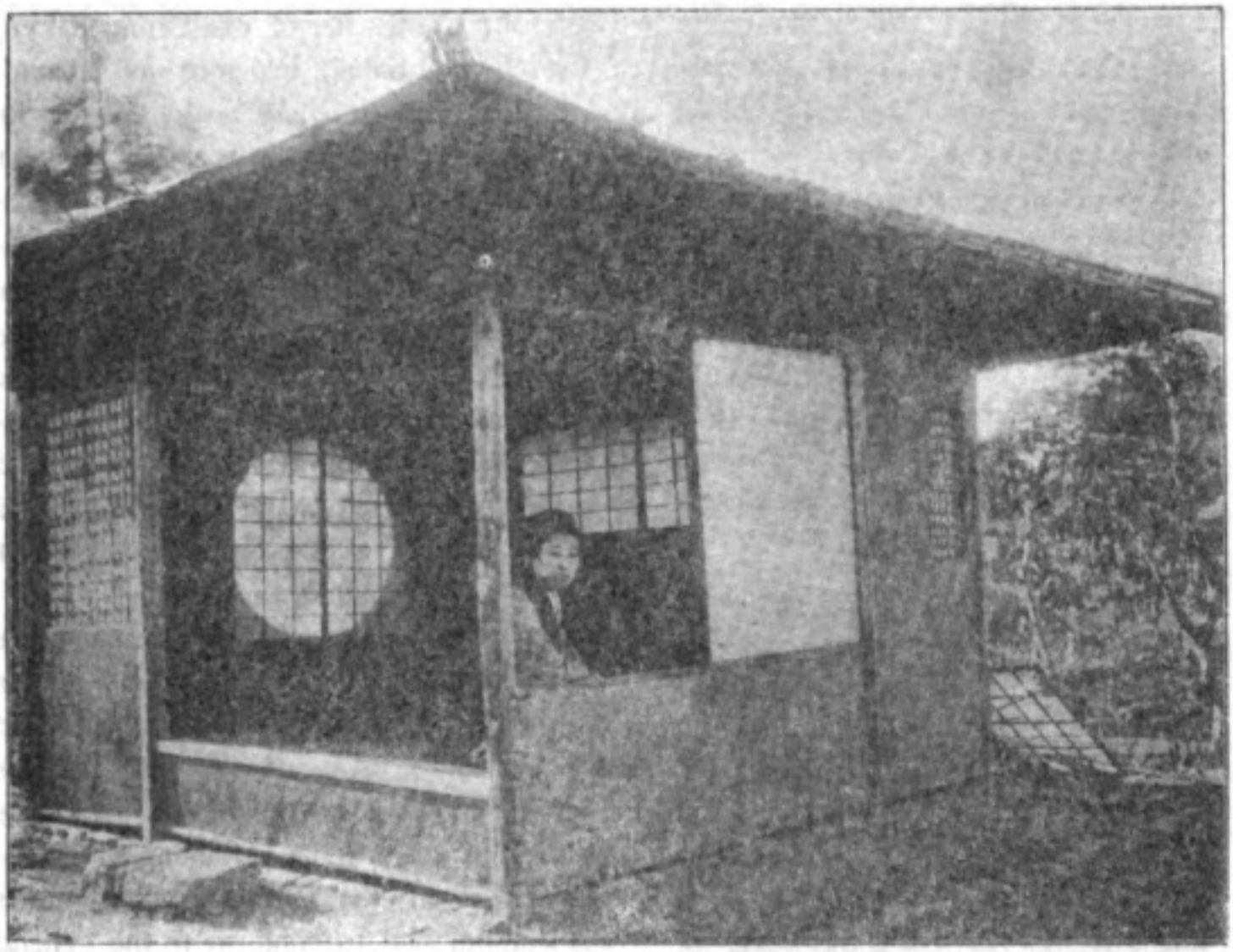
Original from
UNIVERSITY OF IOWA

Arose on his unsteady legs and staggered
Toward the door to cry aloud for help.

Vain hope and swiftly shattered! Like a mongoose
Darting on its prey, the Prince was on him;
The dagger, reeking with the elder's blood,
Flashed in the air and, 'twixt the younger's shoulders
Was buried to the hilt. But yet the blow
Stayed not his progress; still he staggered on;
And only when his merciless pursuer,
Did seize him by the hair with his left hand,
And stab him with his right a second time,
Did he sink down, and weltering in blood,
Lay gasping out his life. Then Prince Ousu,
Beside the dying rebel knelt and raised
His dagger to dispatch him; but his arm
He stayed, as Takeru besought him thus:
"Tell me, I humbly beg, whose is the hand
That gives me death, so I may die in peace?"

Replied the Prince: "I am the son of him
Whose traitor thou and thy dead brother art—
The Emperor; and by him was I sent
To mete out punishment condign to both
For all your evil-doing and the wrongs
Wrought on his subjects. Learn, tho' all too late
For you, that there is none so great as he,
And long his arm, and terrible his vengeance."
"Long have we been the strongest in the west,"
Said Takeru, "and little did we think
The east did hold a warrior brave as thou;
We thought you craven-hearted, cowardly,—
To our undoing. Now with my last breath,
I humbly beg that thou wilt take from me
The name of Prince Yamato-Takeru
And render it as glorious as thy first.
Now give me death". So Prince Ousu dispatched him.
And ever after, till his early death,
He bore that name, Yamato-Takeru;
And by it he is known to history,
To future generations and to fame.

Digitized by Google
Original from UNIVERSITY OF IOWA



CEREMONIAL TEA ROOM

CHA NO YU, OR CEREMONIAL TEA

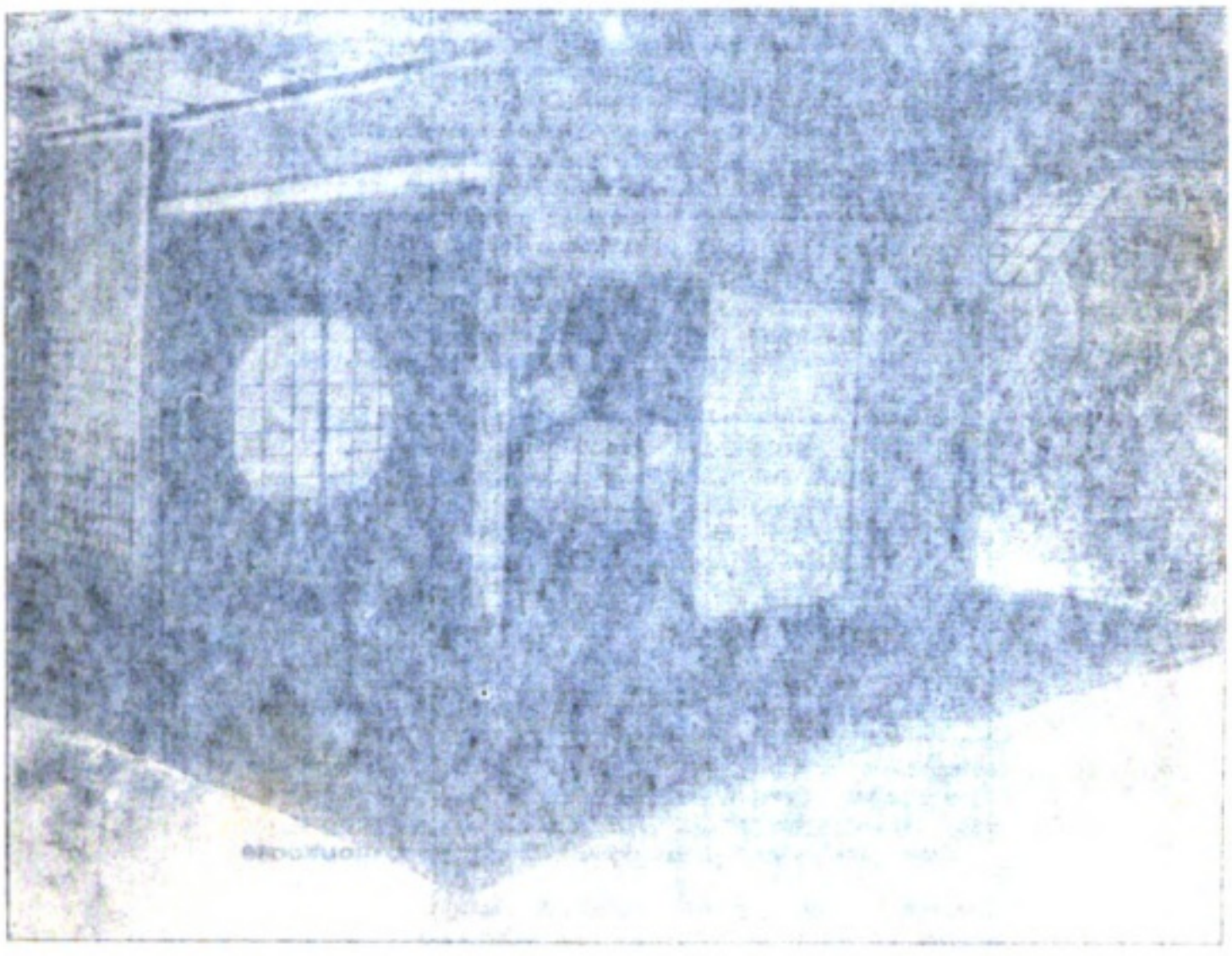
DENKIO Daishi, celebrated founder of the Hiyei Monastery, and Kobo Daishi another famous exponent of the Buddhist faith, who built the temples of Mt. Koga and otherwise distinguished himself, are reputed to have introduced tea into Japan, but it is not accurately known whether this is exactly true, though it is certain that tea, together with various articles of the tea service, was brought in the ninth century by Buddhist priests who had studied in China, and it soon became a common beverage, and the proper mode of making tea was much discussed, and from very early times, what was known as *hikichano setchiye*, a tea ceremony in the Imperial Household was held. But not until the days of Yoshimasa, a *shogun* of the Ashikaga dynasty (1444—1466), was the *cha no yu*, ceremonial tea, which attained such importance in the higher circles of society, introduced.

Shoko, a Buddhist priest of the Zen sect Shomei temple, Nara, and a great favorite with Yoshimasa, the military ruler, formulated a set of rules by which tea should be made and served, according to his æsthetic ideas, and Yoshimasa inaugurated at his court a ceremony in which these rules were observed, and from this time there sprung up disciples of the first teacher of tea drinking etiquette, who withdrew from the priesthood and established himself in a cottage

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

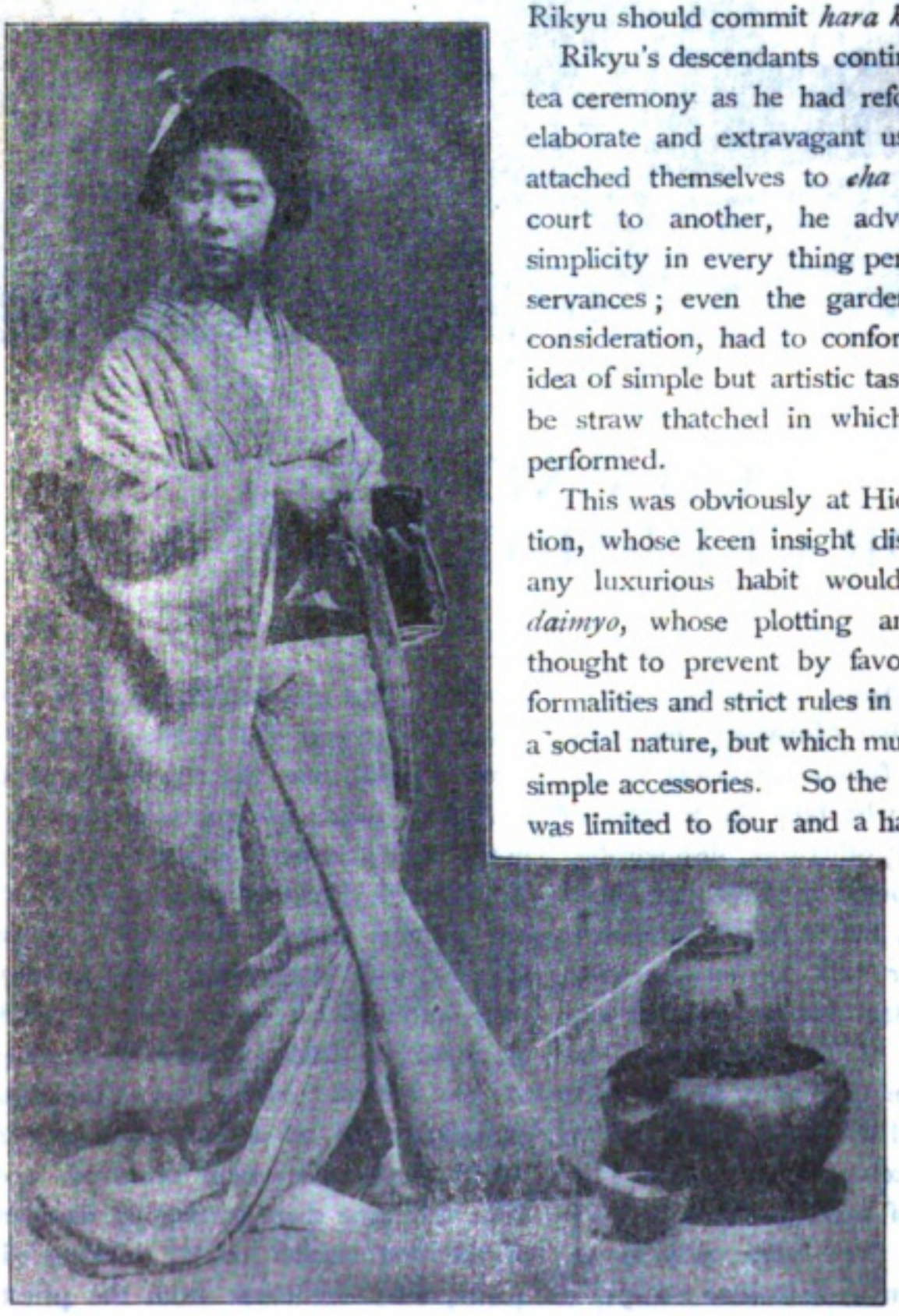
OR CEREMONIAL TEA
CHA NO YU?



Digitized by Google
Original from UNIVERSITY OF IOWA

near Sanjo, Kyoto, which was designated by the *Shogun* as *Koshuan*, which name he inscribed upon a tablet with his own hand.

Koshu's disciples becoming masters, such as Nōami, Sōami and Shōō, the *cha no yu* gradually developed changes, and various schools differing in formalities but not diverging in fundamentals, came into existence, and have maintained their prnciples through noted followers down to the present day.



IN CHA NO YU

Shōō was the teacher of one Senno Rikyu, of the city of Sakai, Province of Idzumi, under whose influence *cha no yu* rose to its zenith, and who became the greatest master it has yet known. He was patronized by Hideyoshi, who had at that time established himself as regent, and they became friends as teacher and pupil, and enjoyed together the pursuit of poetry and the observances of *cha no yu* for many a day; but the Taiko's admiration for Rikyu's daughter, who was refused him, destroyed the pleasant relationship, and finally resulted in the Regent's order that Rikyu should commit *hara kiri*.

Rikyu's descendants continued teaching the tea ceremony as he had reformed it from the elaborate and extravagant usages which had attached themselves to *cha no yu* from one court to another, he advocating extreme simplicity in every thing pertaining to its observances; even the garden coming under consideration, had to conform to the general idea of simple but artistic taste, and the edifice be straw thatched in which *cha no yu* was performed.

This was obviously at Hideyoshi's suggestion, whose keen insight discerned the effect any luxurious habit would have upon his *daimyo*, whose plotting and scheming he thought to prevent by favoring the lengthy formalities and strict rules in this ceremony of a social nature, but which must be restricted to simple accessories. So the size of the room was limited to four and a half mats, nine feet square; the number of guests must not exceed four, and the flower arrangement be confined to a single blossom; tea bowls must be the plainest, and other articles of bamboo, and the simplest affairs.

Digitized by Google
Original from UNIVERSITY OF IOWA

BRINGING THE UTENSILS

Rikyu is quoted as saying, "Tea should be prepared to suit the taste, the charcoal placed in the brazier so as to boil the water quickest, and the flower arranged in the *tokonoma* according to its nature. In summer the room should be kept as cool as possible and in winter as warm as possible. Such are the profound secrets of *cha no yu*." And when it was argued that this was quite commonplace, he replied that any one able to carry out these things could become his pupil.

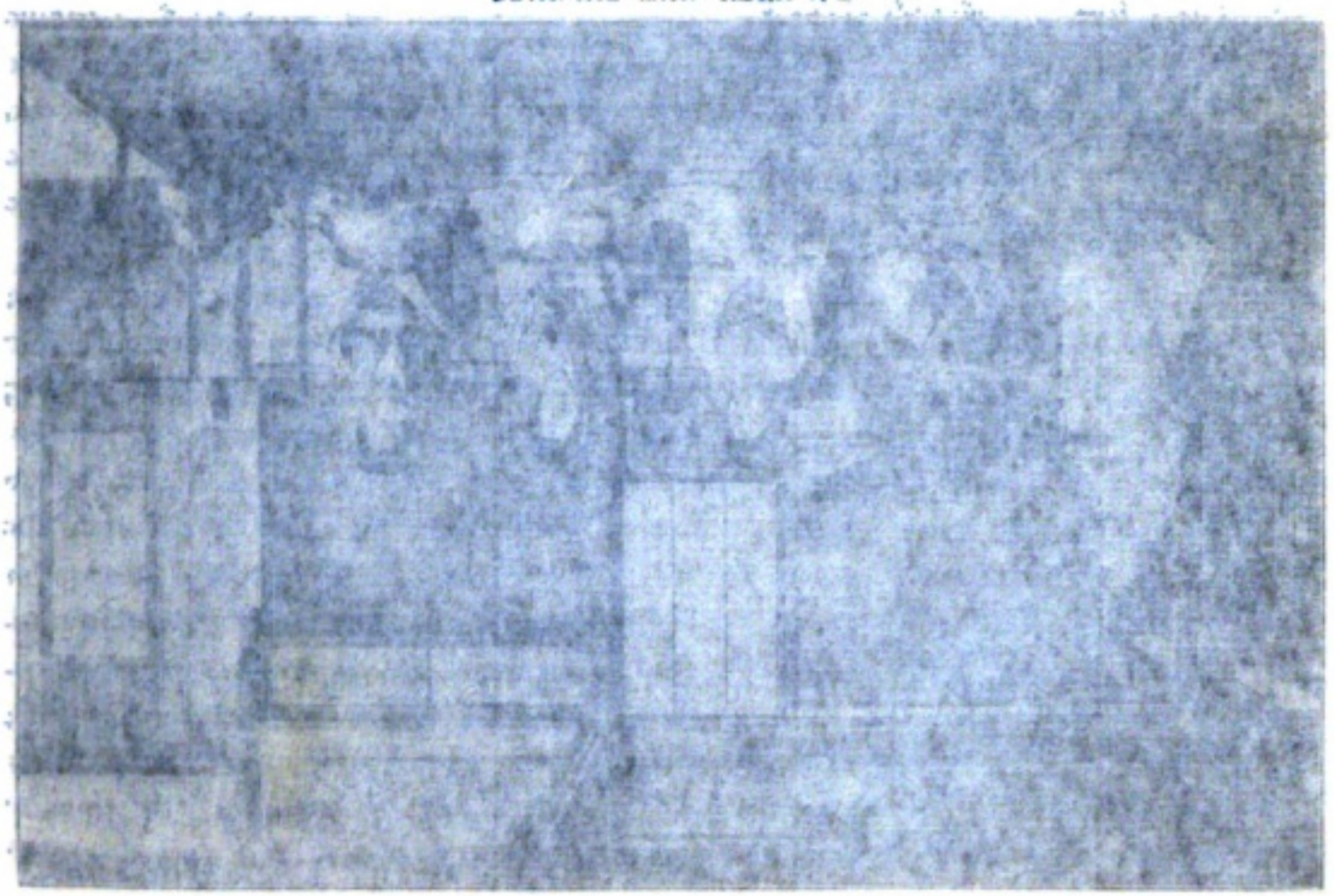
Foremost among present day authorities on this most important of all Japanese formalities, observed with great solemnity and almost religious reverence, are Senke Omote and his two sons, direct descendants of Rikyu, whose memory they hold most dear, and who may entertain one at *cha no yu* in the precise manner and spot in which their worthy ancestor drank tea, according to his own supreme rules of etiquette, with the great warrior and ruler, Hideyoshi. This school takes precedence, perhaps because of this very fact; but Senke Ura, claiming heredity from the same famous master, also has a large following. There are besides, the Yabunaka school, which originated in that family of nobles at the court in Kyoto, and was systematized by one Yabuuchi Shochi; the Yenshin, inaugurated by Kobori Masakadzu; the Sekishu, with Katagiri Sadamasa as its source, and the Sohen, owing its existence to Yamada Sohen. While there are many variations in their teachings, the chief difference is that some practise an inward, some an outward movement in handling the tea service, and as every position of every finger is governed by rules of etiquette, this is considered of great importance.

The tea ceremony may be held at various hours; a sunrise party is termed *akeno cha no yu* and usually begins at five o'clock in the morning; the *sho go no*, or midday party commences promptly at noon, which is the most formal hour; an evening celebration must start at six o'clock, and is called *yobanashi*. All these functions employ several hours in their observance. The season sometimes lends a particular meaning; parties given between the first and fifteenth of

Digitized by Google Original from UNIVERSITY OF IOWA

Digitized by Google

Original from UNIVERSITY OF IOWA

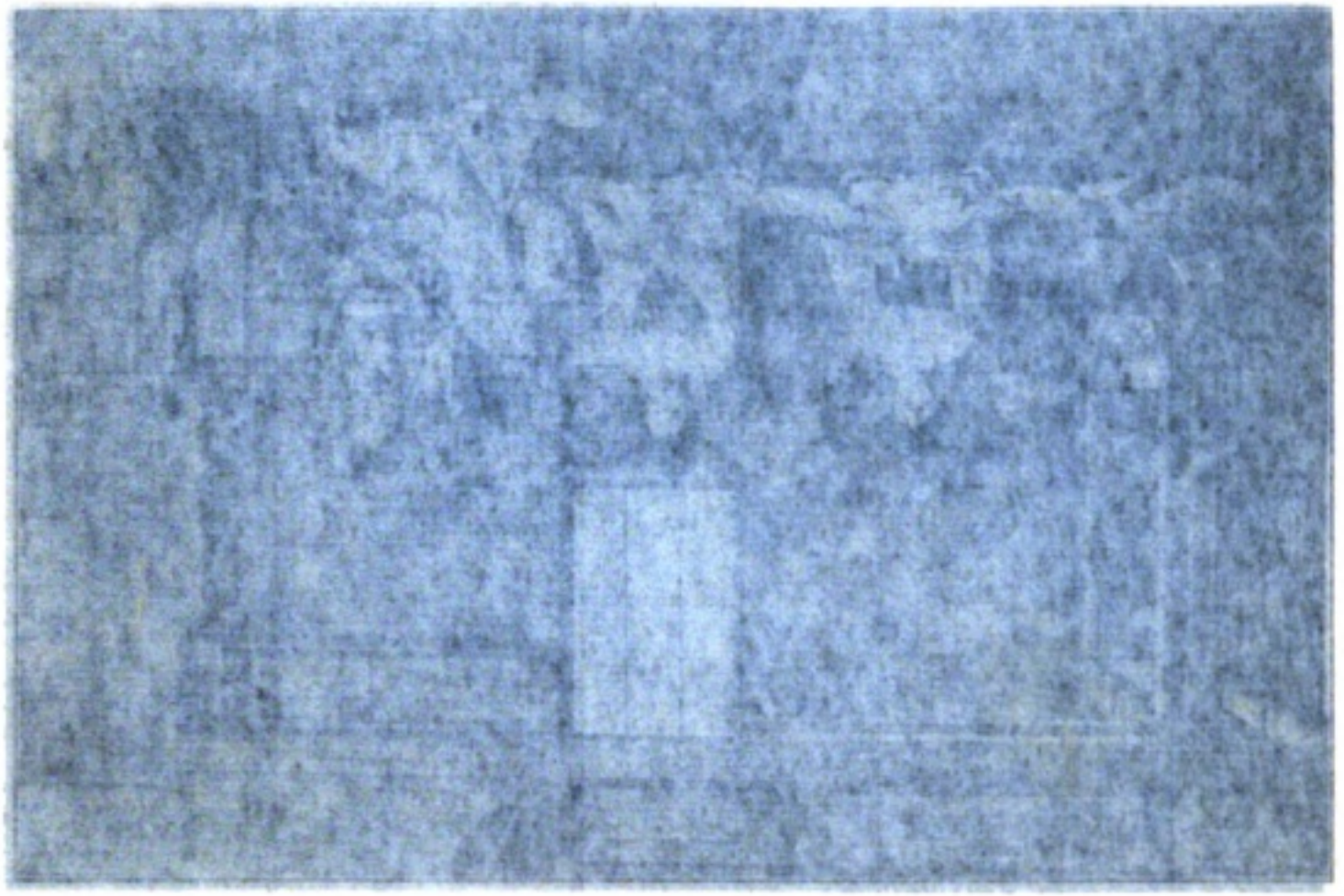


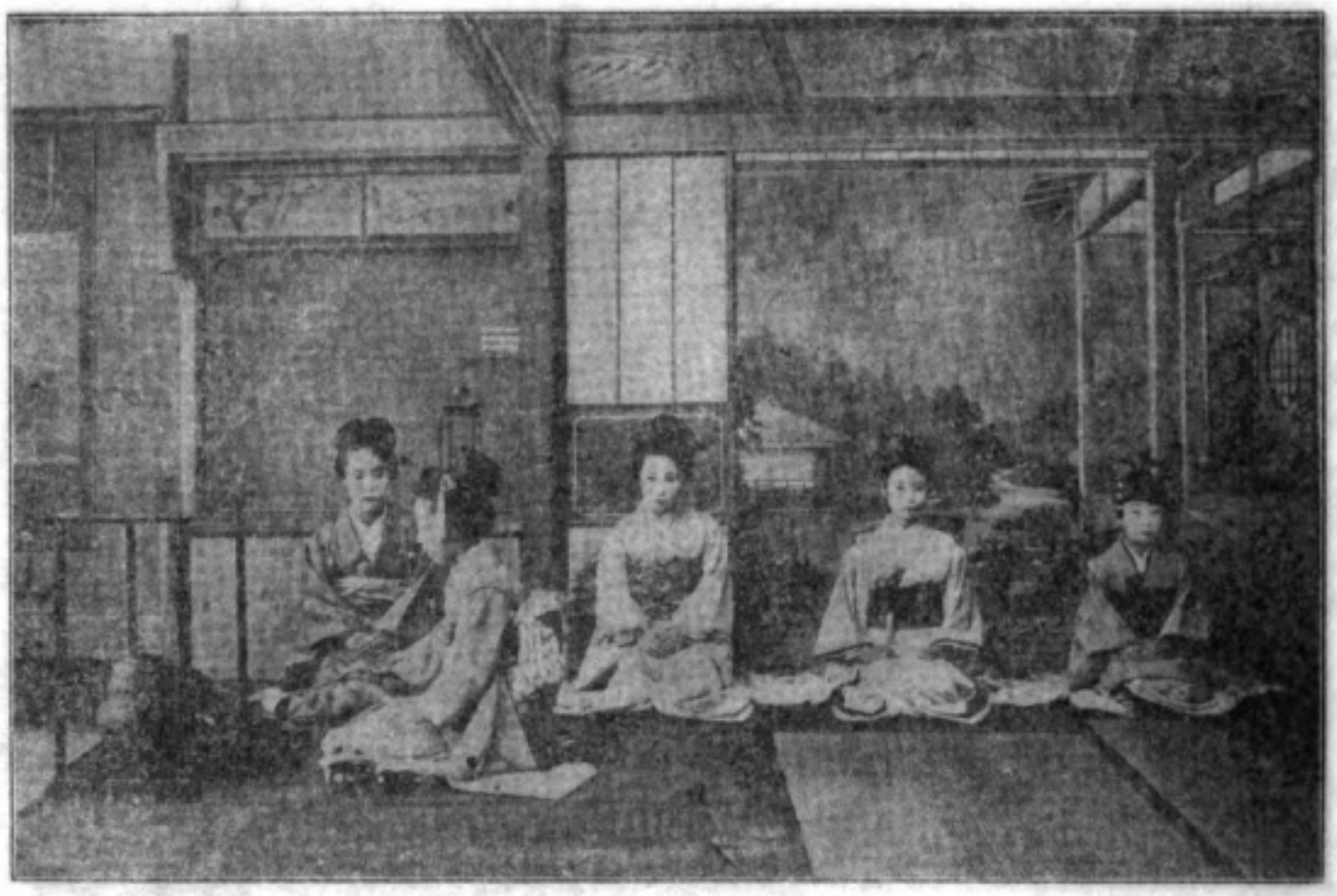
BRINGING THE OTTERS

Kilyn is quoted as saying, "I'm not letting [illegible]. They are the noblest of the Xplunthi [illegible] Xplunthi [illegible] with [illegible] in Xplunthi should be brought to suit the taste, the [illegible] [illegible] placed in the plastic so as to boil [illegible] [illegible] [illegible]

Digitized by Google
Original from UNIVERSITY OF IOWA

MAKING THE TEA





MAKING THE TEA

January are called *dai fu ku* because of the *mochi* in use for the New Year; September gatherings for the tea ceremony are known as *kuchiri*, which refers to the new crop of tea to be used on the occasion.

The *chahitsu*, or ceremonial tea room, is usually apart from the main residence, a building to itself and possessing peculiar features, a moon, or circular window being one of its characteristics. In the centre of its matted floor a small fire box is sunk, but in summer a *furo*, the ceremonial *hibachi*, is used instead, and around either are placed the various things to be used, including a basket of charcoal, kettle, feather broom, water jar and articles of the tea service, all in strict regularity with reference to their relative positions, according to the school which is being followed.

The *kakemono*, or hanging picture which ornaments the *tokonoma*, and the vase and its flower which are to form the only other decorative feature, are chosen with greatest care for fitness and meaning.

The tea service consists of the *cha iri*, or tea box, usually a small round lacquered one, enveloped in a neatly fitting brocade bag; a bamboo spoon, used to measure the tea, from the box; a tiny dipper, also of bamboo, for taking water from the kettle, both for cleansing the bowl and making the tea, as water is never poured from the kettle; a water jar, generally about eight inches in height and five in diameter, from which the boiling kettle is replenished from time to time; a small towel; a tea bowl, which may vary in size but oftener is about three and a half inches in diameter and two or two and a half deep; a peculiar circular whisk (*chasen*) cut from a single piece of bamboo, used to stir the tea and water, and a dainty ten inch square of soft silk (*fukusa*) which may be any desired shade, but on important occasions for high or Imperial personages, is of royal purple and white, and folded diagonally and tucked in the *obi* of the person serving, for use in carefully wiping various articles at specified times and in a set and exact manner, keeping its folds undisturbed.

Digitized by Google
Original from UNIVERSITY OF IOWA

DURING THE CEREMONY

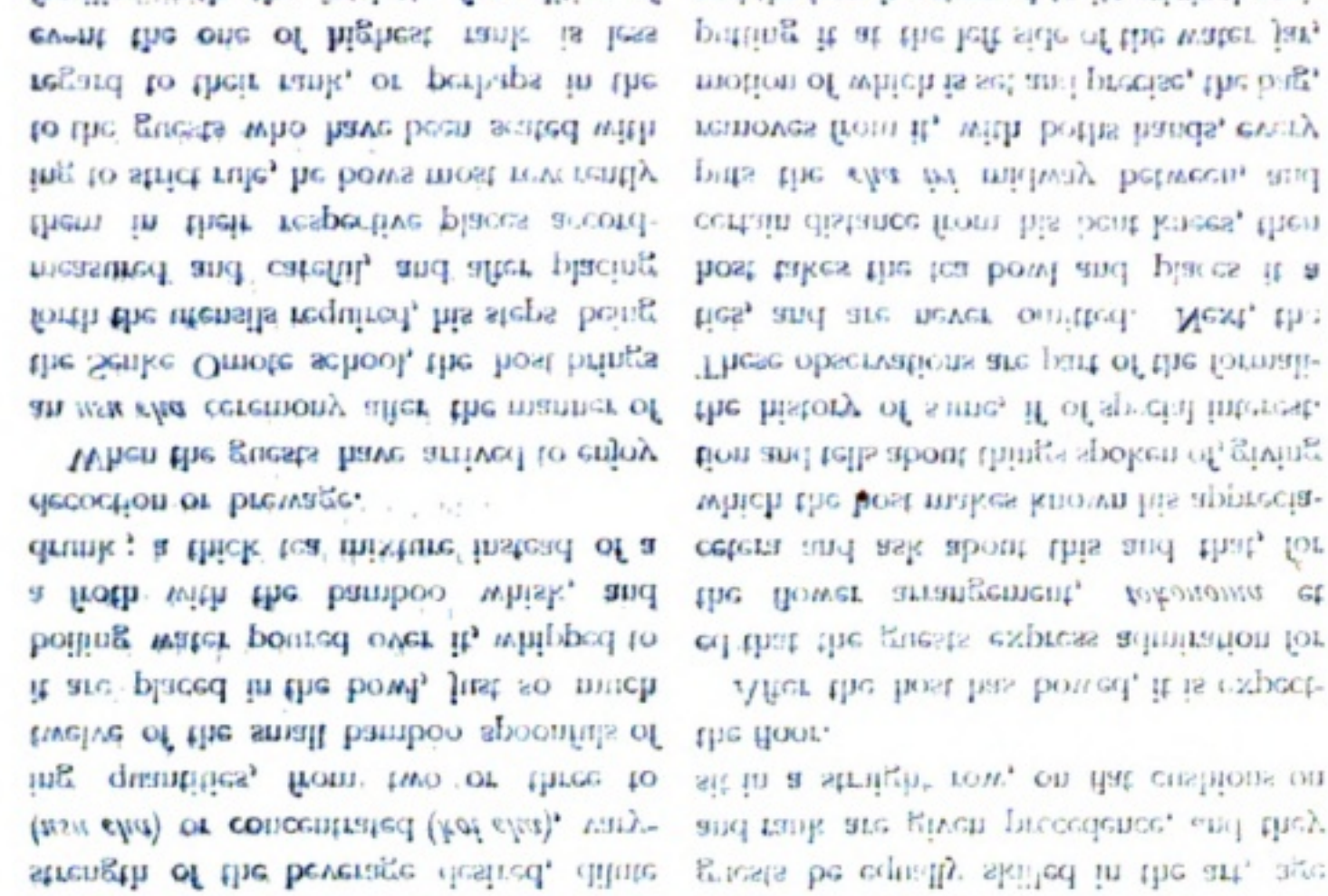
The tea itself is not the kind with which foreigners are familiar; it is made from the first buds or tenderest leaves, which, after being carefully treated and dried, are pulverized in a stone mortar, making tea flour, and according to the strength of the beverage desired, dilute (*usu cha*) or concentrated (*koi cha*), varying quantities, from two or three to twelve of the small bamboo spoonfuls of it are placed in the bowl, just so much boiling water poured over it, whipped to a froth with the bamboo whisk, and drunk; a thick tea mixture instead of a decoction or brewage.

When the guests have arrived to enjoy an *usu cha* ceremony after the manner of the Senke Omote school, the host brings forth the utensils required, his steps being measured and careful, and after placing them in their respective places according to strict rule, he bows most reverently to the guests who have been seated with regard to their rank, or perhaps in the event the one of highest rank is less familiar with the intricate formalities of the ceremony, the person most skilled in same is assigned the first place, which is immediately in front of the *tokonoma*; likewise one well versed in *cha no yu* etiquette must occupy the last place, the most difficult duties devolving upon these two and the host. Should the guests be equally skilled in the art, age and rank are given precedence, and they sit in a straight row, on flat cushions on the floor.

After the host has bowed, it is expected that the guests express admiration for the flower arrangement, *tokonoma* et cetera and ask about this and that, for which the host makes known his appreciation and tells about things spoken of, giving the history of same, if of special interest. These observations are part of the formalities, and are never omitted. Next, the host takes the tea bowl and places it a certain distance from his bent knees, then puts the *cha iri* midway between, and removes from it, with boths hands, every motion of which is set and precise, the bag, putting it at the left side of the water jar, and the box is returned to its original position. With the *fukusa* which he takes

Digitized by Google Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA



DURING THE CEREMONY

The ice itself is not the kind with seams is designed the first bricks which forefingers are finished? It is made intersectingly in front of the visitors' like wise one well versed in cuts to from the first picks of footprints leaves,

am war ata ceremony after the manner of the Zenike Omote school, the most private **forth the mental tradition, his steps going** ancestral and ceitgil, and after bleeding them in their respective places accord-**ing to strict rule, he pows most very tenth** to the finger who then pens scales with **ward to their rank, or brothers in the** **ewn the one of highest rank is less familiar with the intricate formalities of the ceremony, the person most skilled in**

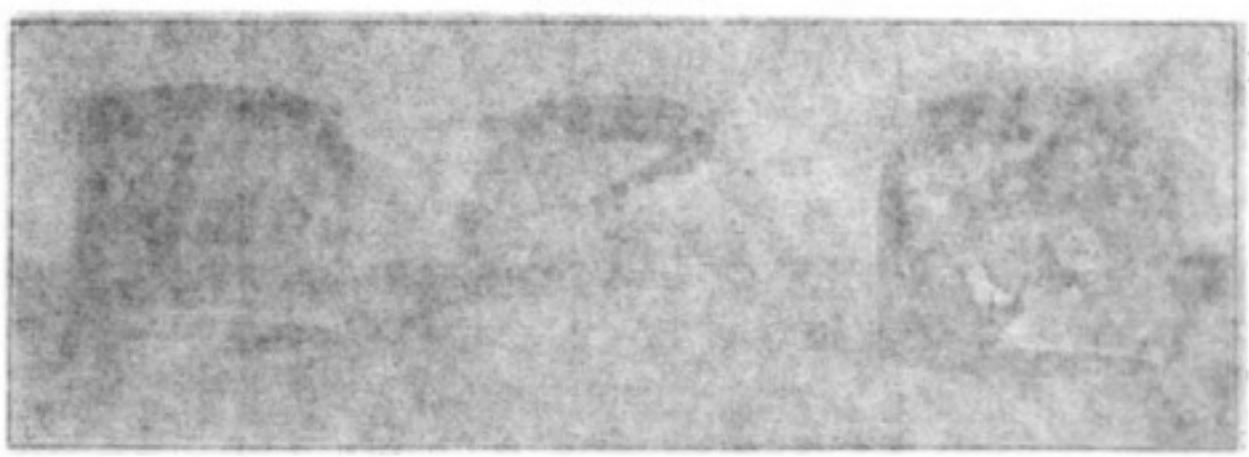
When the guests have arrived to enjoy reception or program.

qrunk : a thick tea, mixture instead of a **a cloth with the pannon cover, and** **poiling water bowed over it, while** **ing drumsticks, from two or three to twelve of the small pannon according if are placed in the pow, just so much** **strength of the peverage desired, diffus-** **metring tea them, and according to the** **(not ata) or concentrated (hot ata), very-** **ni it a strigth, row, on the cushions on** **and took are kivon processes, and they** **Russia be edmell skilled in the art, see** **these two and the post. Should the** **the most difficult duties devolving upon**

We etiquette must occupy the first place **of that the guests express admiration for** **the lowest arrangement, whereas at** **others and ask upon this and that, for** **which the host makes known his sincere-** **tion and tell upon private spoken of, giving** **the history of sume, it of speech interest.** **These operations are best of the formali-** **ties, and are never omitted. Next, the** **post takes the tea pow and places it a** **certain distance from his seat knees, then** **bits the ata in unlewn petwees, and** **removes them it, with potts hands, every** **motion of which is scrutinized by the pub-** **bottling if at the left side of the water jar,** **and the pox is returned to its original posi-** **tion. With the knives which he places**

Digitized by Google
Original from UNIVERSITY OF IOWA

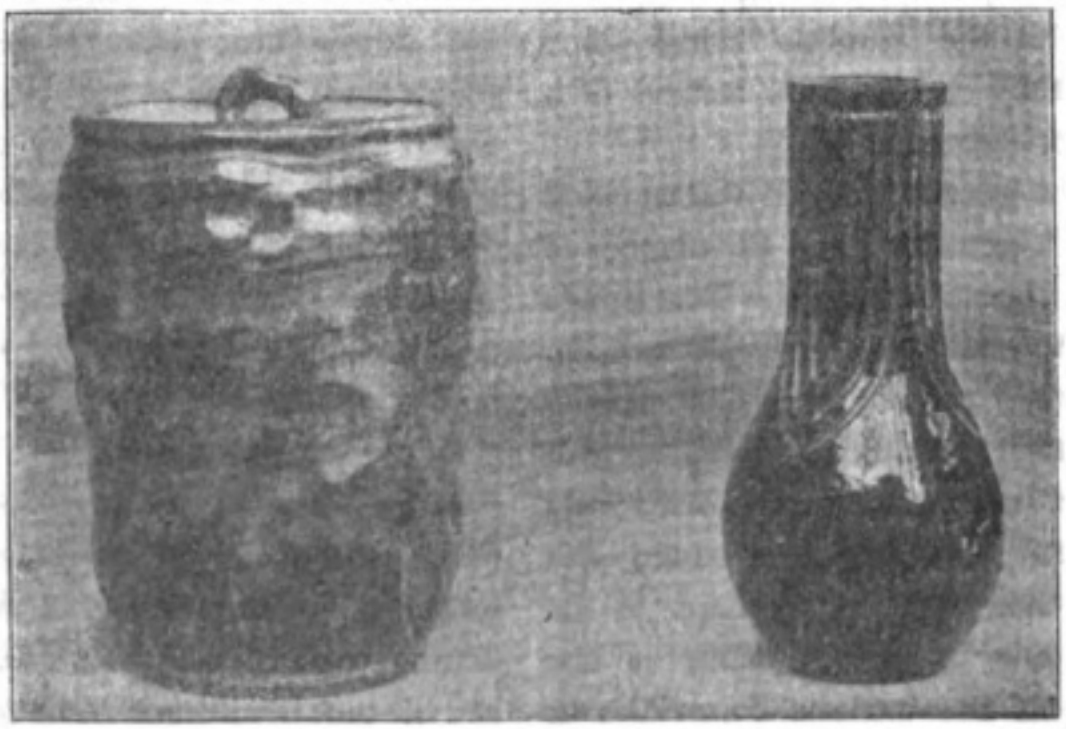
MONKEY VASE WATER JAR



SWORD GUARD

TEA BOWLS

from his *obi*, he wipes the tea box, and lays across it the spoon, which has also been wiped, moves the whisk to the box, and lastly passes the *fukusa* over the front side of the cover of the water jar, and replaces the silken cloth beneath his sash. The small white towel which has been folded in the tea bowl is removed and laid over the water jar ; the dipper is taken with the right hand, passed with careful calculation to the left, the lid, of the kettle removed to a *futaoki*, or stand for it with the right to which the dipper is again transferred and the boiling water taken from the kettle with the dipper and poured into the bowl, and both it and the whisk are washed, and the water put into a *koboshi* or waste bowl. The tea bowl is carefully wiped with the white folded towel, and replaced ; the tea box and spoon are taken with left and right hands respectively, the box uncovered, and the desired number of spoonfuls of tea put into the bowl, each article accurately set down in the same spot. In the same way as at first, boiling water is now poured on the tea, the kettle covered the dipper laid across it, and the tea and hot water briskly stirred with the whisk, the latter put in its place again, and the bowl lifted with the left hand, but held in both as the host rises with slow and studied movement and passes the tea to the guest in the honored place, who must receive it in the same mannered way and proceed with a series of formalities toward host and other guests, the first being the act of advancing a little from his seat toward the host, though not rising ; he accepts the tea bowl with the right hand and sets it before him, at the same time taking the towel offered by the host with the left hand, and now arranges bowl and towel at the side of the guest at his left and bows profoundly to him ; he then takes the towel with the left hand unfolds it with his right and



WATER JAR FLOWER VASE

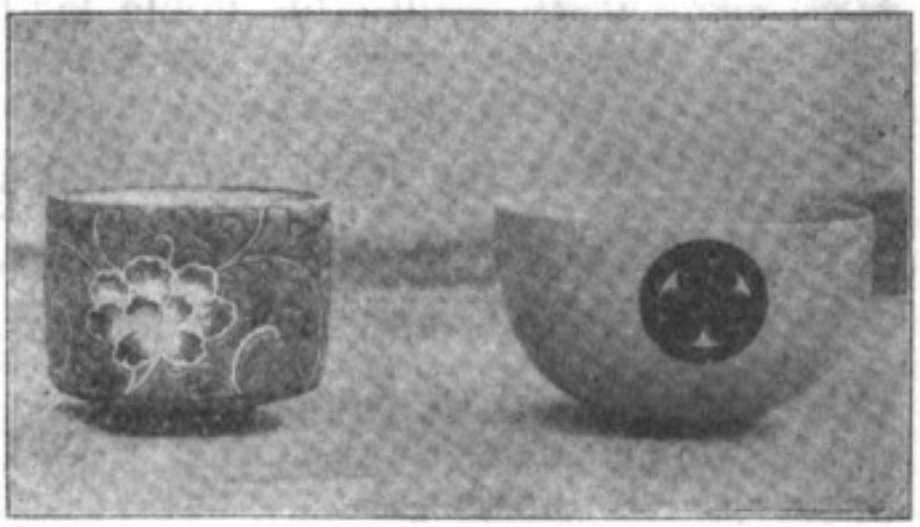
Digitized by Google
Original from UNIVERSITY OF IOWA

TEA BOWLS

spreads it over the palm of the left in which the tea bowl is set, and with the rght hand vertically at its side, the fingers adjusted to a nicety, it is raised to the height of the forehead, in an attitude of deep reverence. His right hand is then placed flat against the front of the bowl, which he slowly lowers and from it takes one sip, whereupon the host inquires whether it suits his taste, to which the guest replies, "extremely well prepared," then takes another sip, the signal for an obeisance from guest number two to number three, the order being always to the left, as it will be his turn next with the tea bowl. The first guest now finishes with a third sip and a half, and wipes the part of the cup from which he drank, with two fingers, one inside and one outside, then wipes his fingers with a piece of paper which he carries in his sleeve and which is returned thereto. He then turns the bowl to the right so as to present a fresh side to his neighbor, to whom he passes it with both hands and another low bow. The same formalities are repeated by each guest, the last one draining the bowl. In a mixed company the bowl and towel are never offered with both hands except between members of the same family, but must be placed before the next guest.

The ceremony for *koi cha* is somewhat different, each individual being served separately, and a many-coursed dinner of dainty dishes, such as sea weed, raw fish, and bamboo soup, is sometimes served, called *kaiseki riori.*

The details, without the slightest deviation from set rules, are carried out in the stillness and solemnity of a sacred religious rite, and it is the perfection of exactness in *cha no yu* that is so much enjoyed by the Japanese. Careful training in this important social observance is necessary in the education of every Japanese young man and woman of culture. Senké Omote had the honor to teach Mikado Komei, father of the present ruler, and received from him many tokens of the high esteem in which he was held as a teacher and man of talent. Their Majesties, the Emperor and Empress often enjoy a ceremonial tea, and the latter is most highly accomplished in the art.



TEA BOWLS

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

Original from
UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

THE SWORD OF KANEMOTO

BY ROY CHEVE

Clean is the blade as the soul of him
Who bore it first in the wars of old.
Light to live unsee it to die.
Who bore it first in the wars of old.
Clean is the blade as the soul of him

Cold to a friend in friendly trust
Never to let it going with rust.
Or to turn its blade against the hand
Who gave it, or against his noble land!

It gleams like a ray from the distant stars.
A keeping hand from the breast APAR.
True to all friends and strong to the foe.
Honorable sword of Kanemoto!

THE SWORD OF KANEMOTO

BY DON C. SEITZ

Slender sword with shark-skin hilt
Scabbard decked in lacquered gilt,
Forged of steel in the long ago
By the master-smith Kanemoto.

Five hundred years has it held its edge
Guarding with honor every pledge,
Loved by its owners, kept with care
Treasured like a jewel rare.

Clean is the blade as the soul of him
Who bore it first in the ages dim,
Unfit to live unless fit to die,
This the code of the Samurai.

Gift to a friend in friendly trust
Never to let it grime with rust,
Or to turn its blade against the hand
Who gave it, or 'gainst his noble land!

It gleams like a ray from the distant stars,
A flashing flame from the planet Mars,
True to all friends and strong to the foe,
Honorable Sword of Kanemoto!

Digitized by Google
Original from UNIVERSITY OF IOWA

SKATERS ON LAKE SUWA

LAKE SUWA

ALMOST circular in shape and extending over an area of about nine square miles, Lake Suwa lies in the highlands of Shinano, 2660 feet above sea level. To the east is the peak of Yatsugatake, belonging to Fuji's volcanic range; Takeshima and Wadatoge rise to the north, and Shiojiritoge and Arigatoge form the southern mountainous boundary of this paradoxical lake of hot springs and a sheet of ice to a depth of five feet in winter. The lake was formed by an eruption of Yatsugatake, causing the elevation known as Fujimitoge, which closed the outlet of mountain streams that in consequence spread over the Suwa basin and became the lake. Its depth is now about thirty-five feet, but was formerly much greater, the debris from the mountains having gradually filled it in to a considerable extent. The section abounds in hot springs, the Ko-yu, of Shimo Suwa having a temperature of 145° F. and it is claimed that the lake itself has hot springs, which cause the ice to melt in places, and enable the hundreds of fishermen, who have no other means of livelihood, to continue their catching in winter, by casting their nets at such places where they can easily break the ice, and the water being so much warmer there, the fish are gathered in great numbers.

Strange to say, Suwa is the only lake in the main island that ever freezes over entirely, and usually from the beginning of December the thickness of the ice ranges from two to three feet, sometimes reaching four or five feet according to the severity of the weather, and remains so until the latter part of February.

On opposite sides of the lake, north and south are the villages Shimo-Suwa and Kami-Suwa respectively, each having numerous hotel accommodations with hot spring baths, and other attractions in various temples and shrines, two of which, with the divinities which they shelter, have given rise to an interesting

Digitized by Google
Original from UNIVERSITY OF IOWA

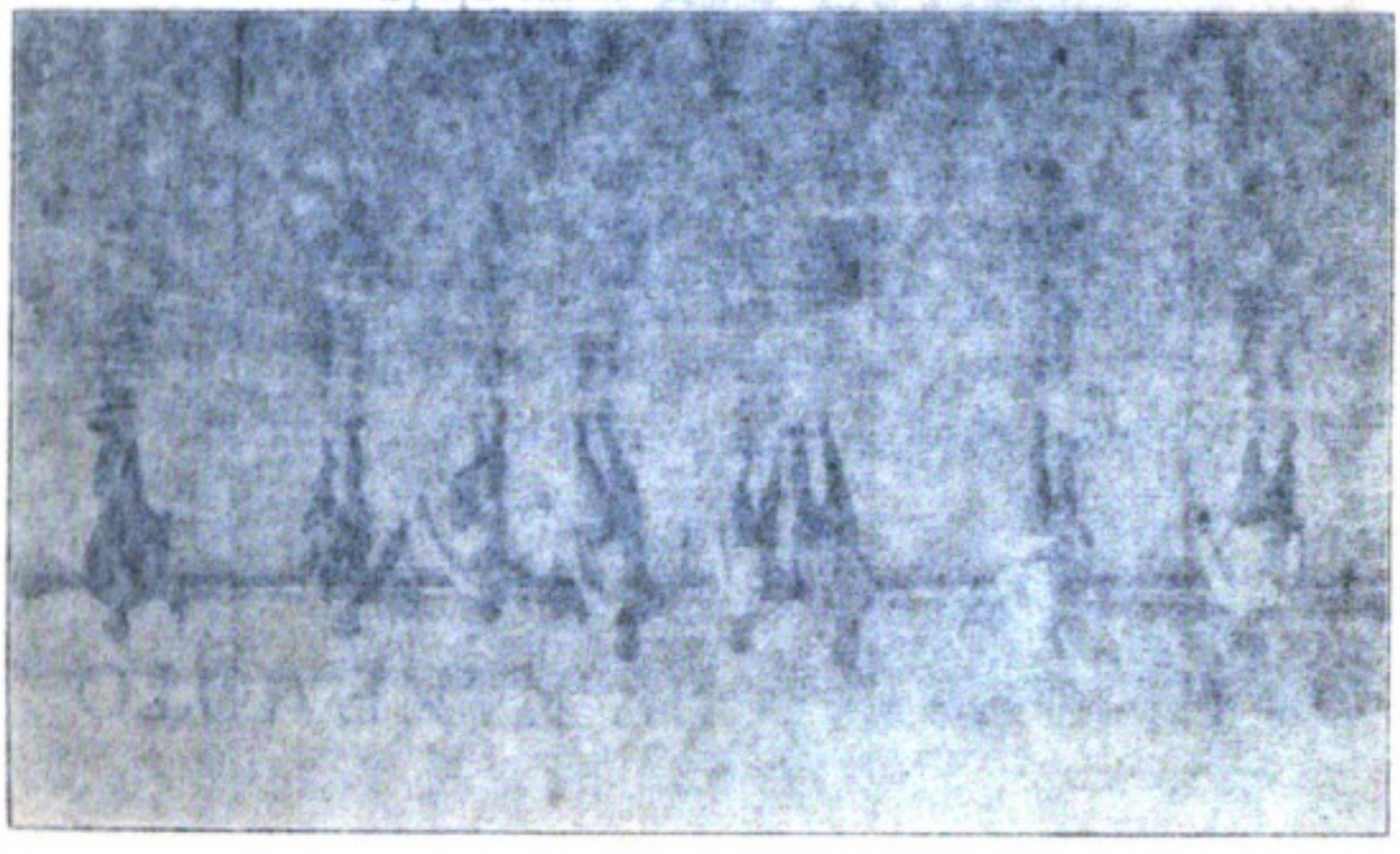
Digitized by Google
Original from UNIVERSITY OF IOWA

springs, which cause the ice to melt in places, and enable the motorists of Switzerland to continue their calculating in winter, when they can easily reach the ice, and the water being so much warmer there, the fish are gathered in great numbers.

Strange to say, Suwa is the only lake in the main island that ever freezes over entirely, and usually from the beginning of December the thickness of the ice ranges from two to three feet, sometimes reaching four or five feet according to the severity of the weather, and remains so until the latter part of February.

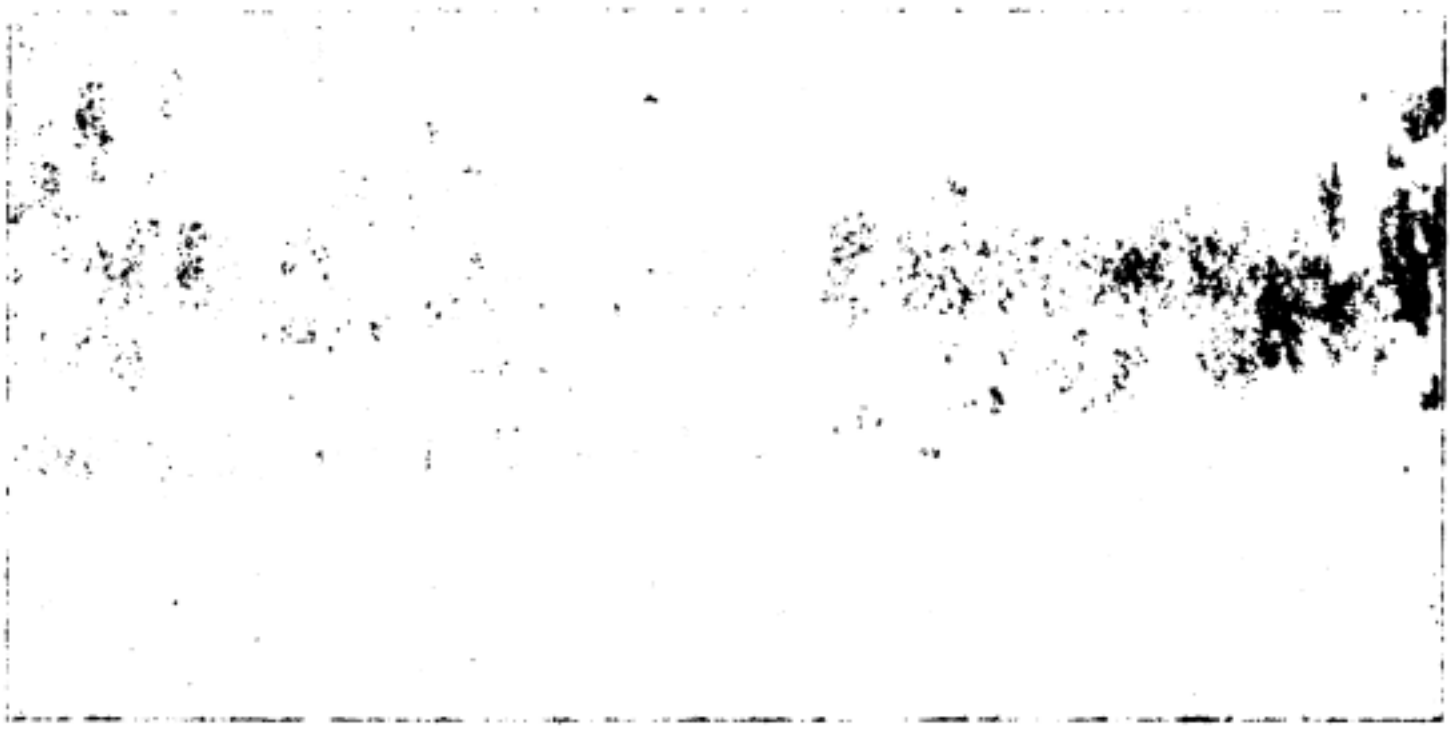
On opposite sides of the lake, north and south are the villages Shimo-Suwa and Kami-Suwa respectively, each having numerous hotel accommodations with hot spring baths, and other attractions in various temples and shrines, two of which, with the activities which they

SKATERS ON LAKE SUWA



ALMOST circular in shape and extending over an area of about nine square miles, Lake Suwa lies in the mountainous district of Shinano, 3000 feet above sea level. To the east is the peak of Yatsugatake, belonging to Fuji's volcanic range; Tateshina and Washiba rise to the north, and Shioiriyoge and Akagatoge from the southern mountains bordering on this beautiful lake of hot springs and a crest of ice to a depth of five feet in mid-winter. The lake was formed by an eruption of Yatsugatake, causing the elevation known as Enjiriyoge, which closed the outlet of mountain streams that in consequence spread over the Suwa basin and became the lake. Its depth is now about thirty-five feet, but was formerly much greater, the deposit from the mountain streams having gradually filled it in to a considerable extent. The section abounds in hot springs, the Ko-yu, of Shimo Suwa having a temperature of 148° F. and it is claimed that the lake itself has not

Digitized by Google
Original from UNIVERSITY OF IOWA



WATCHING THE SPORT

legend in which the lake plays a part.

Shortly after the winter winds have turned the surface of Suwa into a shining sheet of ice that resembles a huge silver mirror, a peculiar marking appears on it straight through from one village to the other caused by the expansion of the ice; but not being understood by the natives was formerly attributed to a supernatural agency, and called *owatari*, or passage of the gods, and not until this appeared was it considered safe to pass over the ice, being regarded as a sign from heaven, and strictly observed.

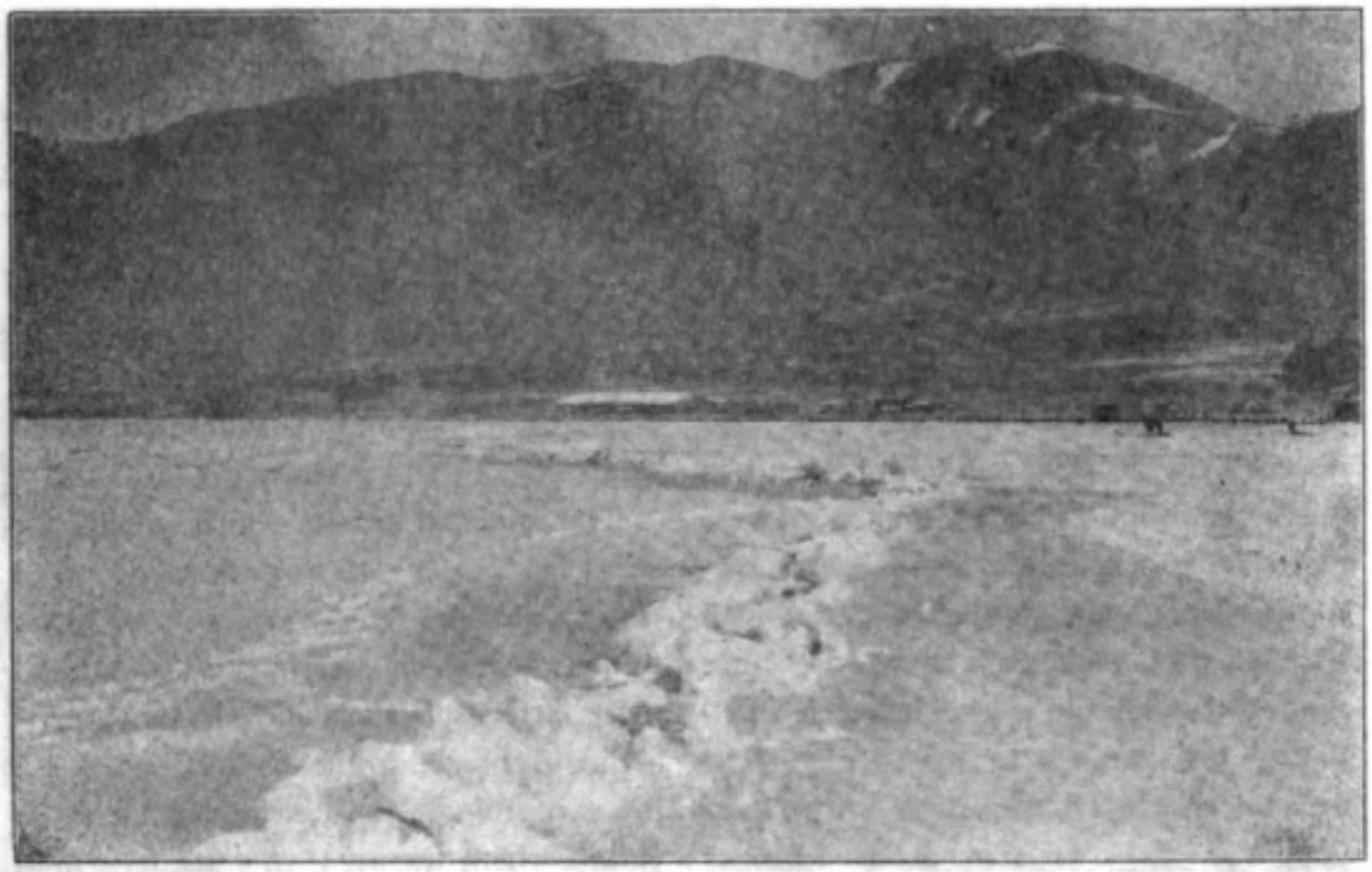
Takeminatsukata, one of the gods of ancient Japan is enshrined in Kami-Suwa, but the shrine of his consort, Yasakatono mikoto, is in Shimo-Suwa, and according to tradition they travel over the ice to meet each other, causing the divine pathway.

In the winter of 1905 there were many foreign visitors at these resorts, and skating on the lake was a favorite sport with them, the Japanese being wonderstruck at their agility and skill in gliding over the ice on small runners; but they themselves soon learned to skate, and so popular has the sport become that during the winter vacation, the students of the middle and higher schools hold skating matches, and crowds of spectators gather to enjoy the sight.

Long ago the Japanese realized the opportunity to profit by the facilities afforded by Lake Suwa for winter sport and its attraction for foreign visitors, and European hotels were built and opened for their accommodation. There are many beautiful views to be had from various positions around the lake, eight of which are pointed out as especially celebrated. They

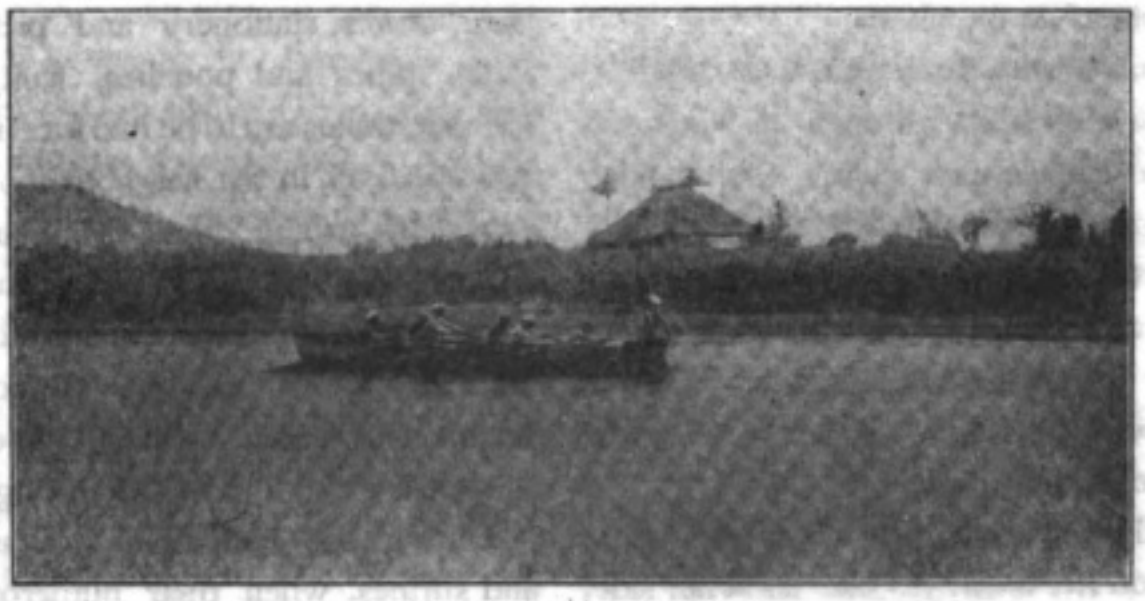
ON THE EDGE OF THE LAKE IN WINTER

Digitized by Google
Original from UNIVERSITY OF IOWA



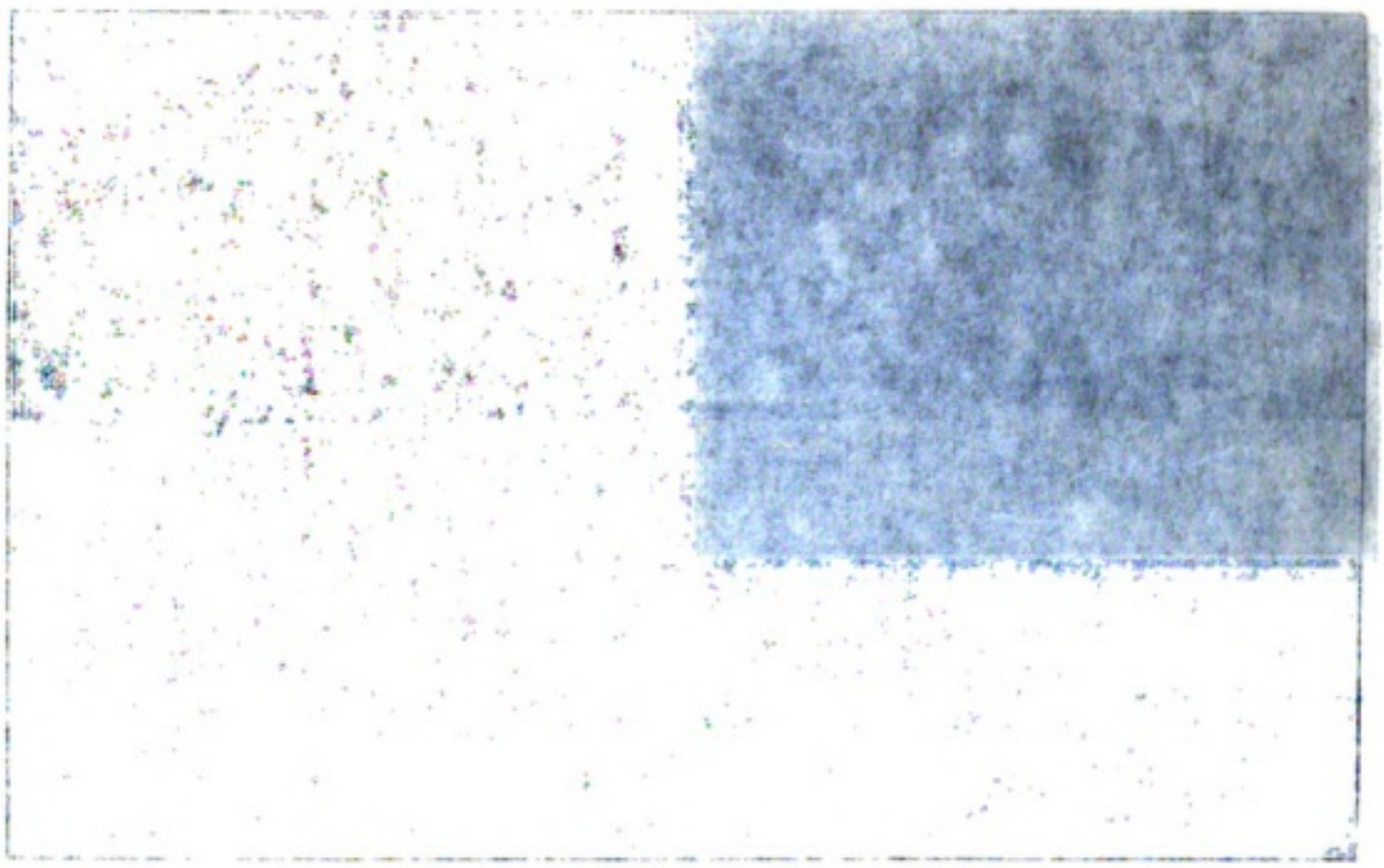
THE OWATARI, OR PATH OF THE GODS

are the Fuji of Koromogasaki; the ruins of Takashima Castle; the Temple of Kwannon, at Kosaka; the shrine of Suwa; the maples of Karasawa; the Takashima bastions; the night scene of the lake, and the sunset view from the River Tenryu. The scenery along this river, which is the only outlet of Lake Suwa, is most picturesque. In the village of Minato, upon its banks, rises the temple of the goddess of beauty, upon a high promontory, in the shade of veteran pines and cypress trees, and a lovely landscape is beheld from the site where once the tower of an ancient castle stood overlooking the lake. The fishing boats of summer, and the glimmer of lantern lights and dimly outlined silhouettes of people walking across the lake in winter evenings, are pictures of much interest and charm.



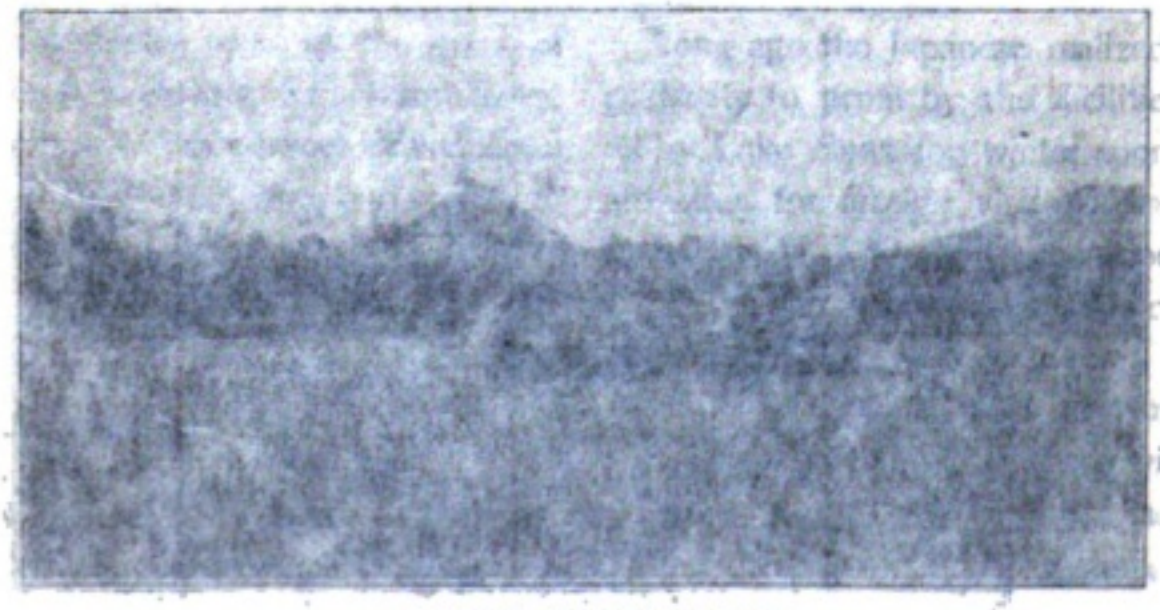
LAKE SUWA IN SUMMER

Digitized by Google
Original from UNIVERSITY OF IOWA



THE OWATARI, OR PATH OF THE GODS

are the Fuji of Koromogawa; the ruins of Takashima Castle; the Temple of Kwannon, at Kosaka; the shrine of Suwa; the maples of Karasawa; the Takashima bastions; the night scene of the lake, and the sunset view from the River Tenryu. The scenery along this river, which is the only outlet of Lake Suwa, is most picturesque. In the village of Minato, upon its banks, rises the temple of the goddess of beauty, upon a high promontory, in the shade of veteran pines and cypress trees, and a lovely landscape is beheld from the site where once the tower of an ancient castle stood overlooking the lake. The fishing boats of summer, and the glimmer of lantern lights and dimly outlined silhouettes of people walking across the lake in winter evenings, are pictures of much interest and charm.



LAKE SUWA IN SUMMER

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

marking a time of Prosperity and Power, the writers, men and women, strangle people calling out their prices which are usually quite reasonable. Demanded, in Yorkshire, extra sturdy tilting in prosperous old Books and weaving shrewd fore-part-ple, pools, stationery and Picture Post cards, pipes and Bonelace, fluff, flowers and accessories are to be had for a few cents and Afternoon Tea in the neighborhood of Annex Hall, which offers a similar variety. Each booklet has one or two dollar pages, with full standard efficiency to light his study, and the tough wax of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

During the festivals of various temples and shrines, when their numerous devotees are numerous to worship, a gathering is often the occasion by the street merchants, the supply of goods being much greater, and a fair is held in its immediate vicinity, corresponding to the better opportunity for selling.

popularity of the Knight, but two cents is tempted as an offering to temples but seldom, and on Christmas the children's holiday occasions are reduced to two, as extra [illegible] is for the protection of the Knight and protection of the lights of its members.

In about ten days it must in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those pouring in the fair enjoy their refreshment by the street booths ; now often the booths [illegible] is duly sufficient. It is to see, for instance, a six-leaf lengths of mutton upon the pepe upon the pack and another at the side, [illegible] the new-for is a known a thin a [illegible] is a [illegible] the new-for is a known a thin a [illegible] is a [illegible] the new-for is a known a thin a [illegible] is a

STREET FAIRS

IN the city of Tokyo there are eleven guilds for organizing and controlling the business conducted in sheltered booths, or in pleasant weather, in the open air at the edge of the sidewalks, and where these do not exist, to right and left of the street itself, constituting street fairs. These guilds have a president and various committees for attending to matters with which they are concerned, such as looking after the membership (no person being allowed to engage in business in street fairs unless a member of a guild), the assignment of location, collection of fees, assessments et cetera. After the payment of a nominal sum for admission into the association, for the privilege of vending wares upon the street, the monthly dues range from one to three cents according to the district or popularity of the guild, and five cents is required as an offering to temples and shrines, and on midsummer and midwinter holiday occasions members are required to pay an extra few cents, which is for the maintenance of the guild and protection of the rights of its members.

In almost every *ku* or ward in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those who participate in the fair arrive with hamper or cart, as required by the nature and amount of their goods; very often an old fashioned carpet bag, much used among the Japanese, is quite sufficient. He or she, for frequently the vendor is a woman with a babe upon her back and another at her side, spreads a six-feet length of matting upon the ground, or may be over a few boards that have been laid over the gutter, frequently drives huge nails at the four corners as uprights about which a strip of cotton cloth about four or five inches in width is stretched to form a sort of miniature fence around the space, places a small flat cushion (*zabuton*) and kneels upon it, sitting upon the feet, arranges the articles which are to be sold, which vary from tin pots to rare old books or art objects, and is ready for business.

The principal localities appropriated for street fairs, each with its particular kind of wares, are the Ginza, where old color prints, *kakemono*, carvings in wood and ivory, screens, baskets and curios in general are displayed to the fascination of the lover of things Japanese; Nishikicho in Kanda where the *uyekiya*, gardeners, hold forth, the arrangement here being somewhat different, either side of the narrow street being lined with tables and carts upon which are potted plants, dwarfed trees, and palms, pines and bamboos of larger size, making a lane of greenery and flowers, the vendors, men and women, standing beside calling out their prices, which are usually quite reasonable; Demmacho, in Yotsuya, where sundry things in household goods and wearing apparel, toys, baubles, books, stationery and picture post cards, pipes and pouches, fruit, flowers, and vegetables are to be had for a few cents; and Hirokoji, in the neighborhood of Asakusa Park, which offers a similar variety. Each peddler has one or two oil lamps, with tall slender chimneys to light his stand, and the long row of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

During the festivals of various temples and shrines, when their numerous devotees are drawn to worship, advantage is taken of the occasion by the street merchants and a fair is held in its immediate precincts, the supply of goods being much more abundant than ordinarily, corresponding to the better opportunity for selling.

Digitized by Google

Original from UNIVERSITY OF IOWA

STREET FAIR MERCHAN TOF PIPES AND POUCHES

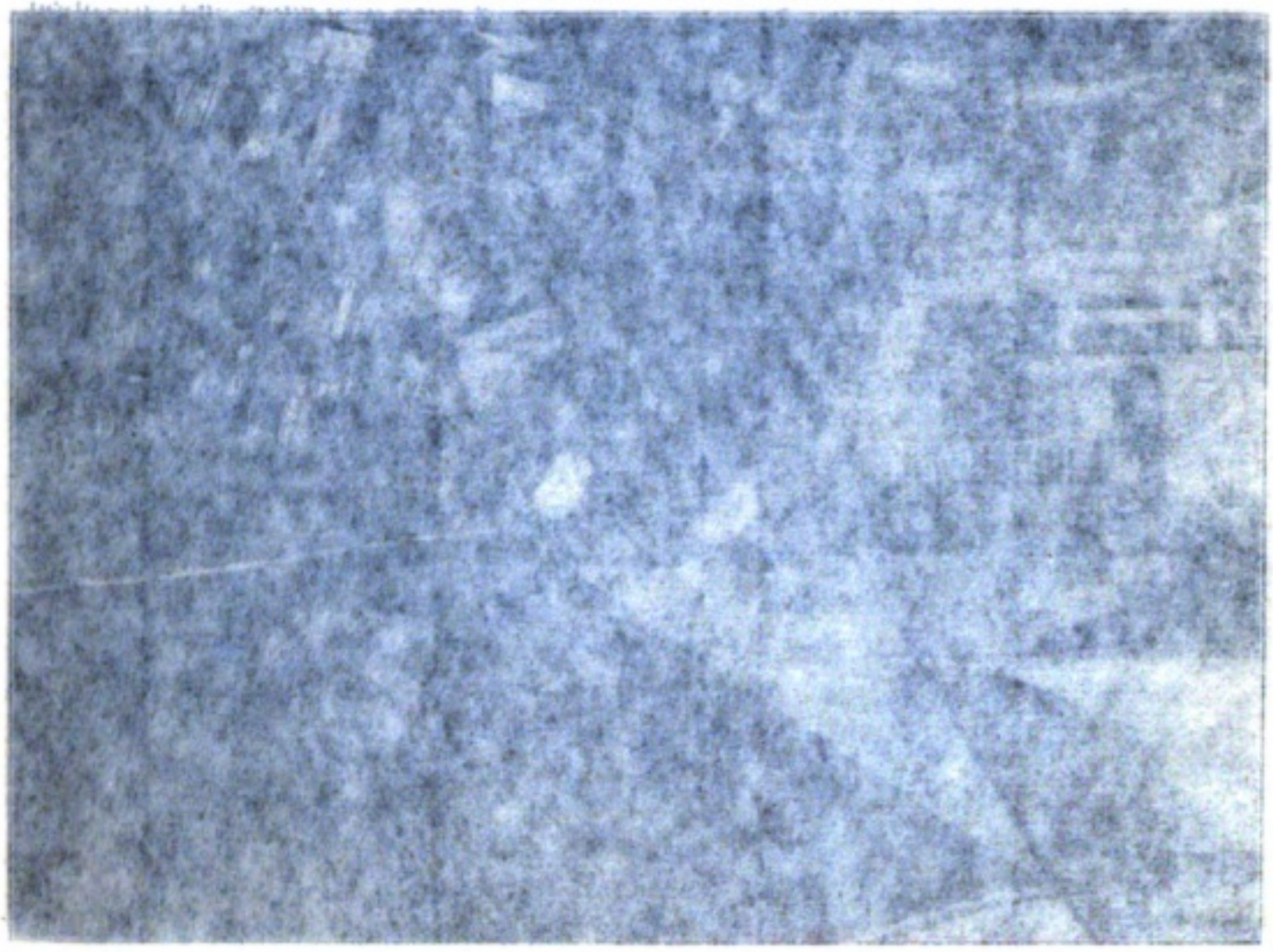
Sometimes the better class of street fair merchants, especially in winter, erect a canvas covered booth, but more often they are not sheltered and take their places nightly except when the bad weather prohibits. But rain or snow, the owner of a *yataimise* is busily engaged at his wagon booth, which corresponds in nature though not in size to the American night lunch stand on wheels. He is called the *odenya*, and from the tiny kitchen, various Japanese dishes are served, among which are toasted *tofu* (bean curd) at a half cent; *kamaboko* (fish hashed, compressed and boiled in *soy*, which is similar to Worchester sauce), at one cent; and *satoimo* (sweet potatoes). Then, there are the *sushiya*, or man who sells *sushi*, which is made of boiled rice and vinegar and a bit of fish or roasted egg, from a half to two cents; the *tempuraya*, of whom may be had fish or shrimp dipped in batter and fried a nice light brown in *goma* oil, three or four pieces on a skewer from one to two cents; the sweetmeat man with *daifu-kumochi*, a confection of red beans and sugar enveloped in rice dumpling, one cent each, and the vendor of *ama-sake*, a drink made by boiling together *koji* (*sake* ferment) and rice, at half a cent per cup. There are even a few stands where foreign food is cooked, but its flavor and quality are rather doubtful.

In the busiest sections of the city these street merchants are quite prosperous and take in from a dollar and a half to two dollars daily; elsewhere, one dollar twenty-five cents, and the poorest ones seventy-five cents; from which they realize a profit of forty per cent. In the case of *ama-sake* peddlers it is much more, as they frequently dilute the beverage so as to give more generous cupfuls at a greater profit. There is a class of street fair vendors known as *yoshi*, whose reputation is questionable and merchandise most inferior, so that any dealing with them is unsatisfactory, and only country folk and strangers are duped by them. One night one of them may offer for sale air cushions which he claims to be an

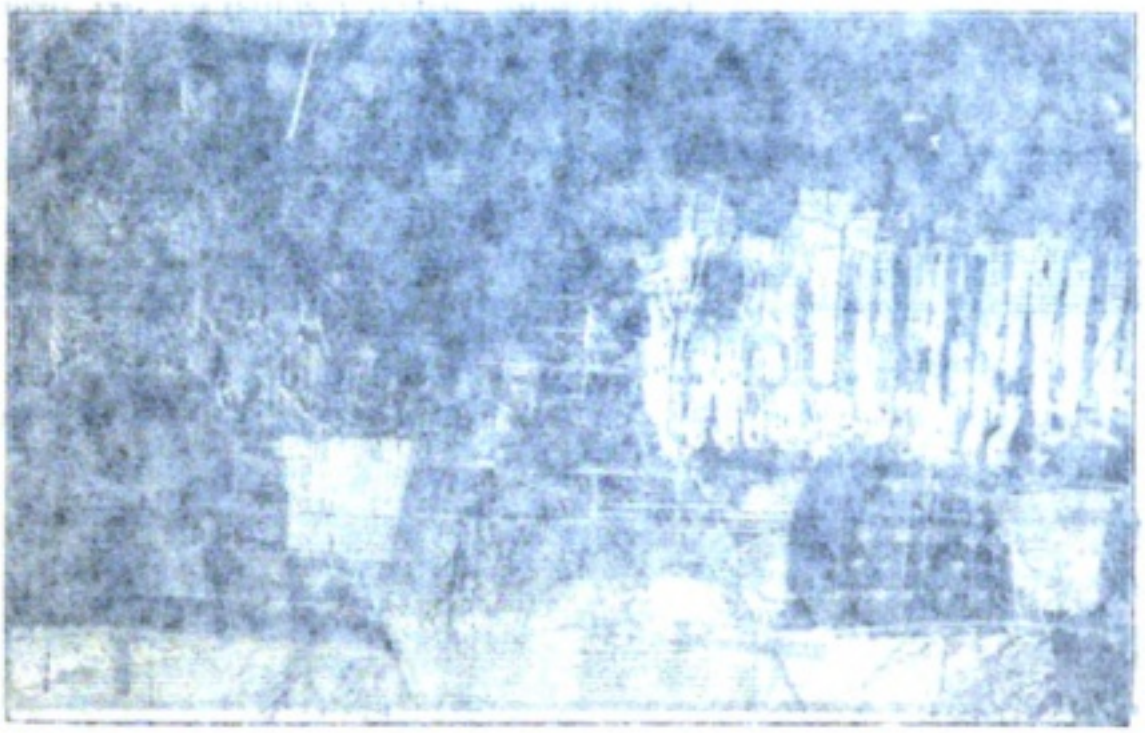
Digitized by Google Original from UNIVERSITY OF IOWA

Digitized by Google

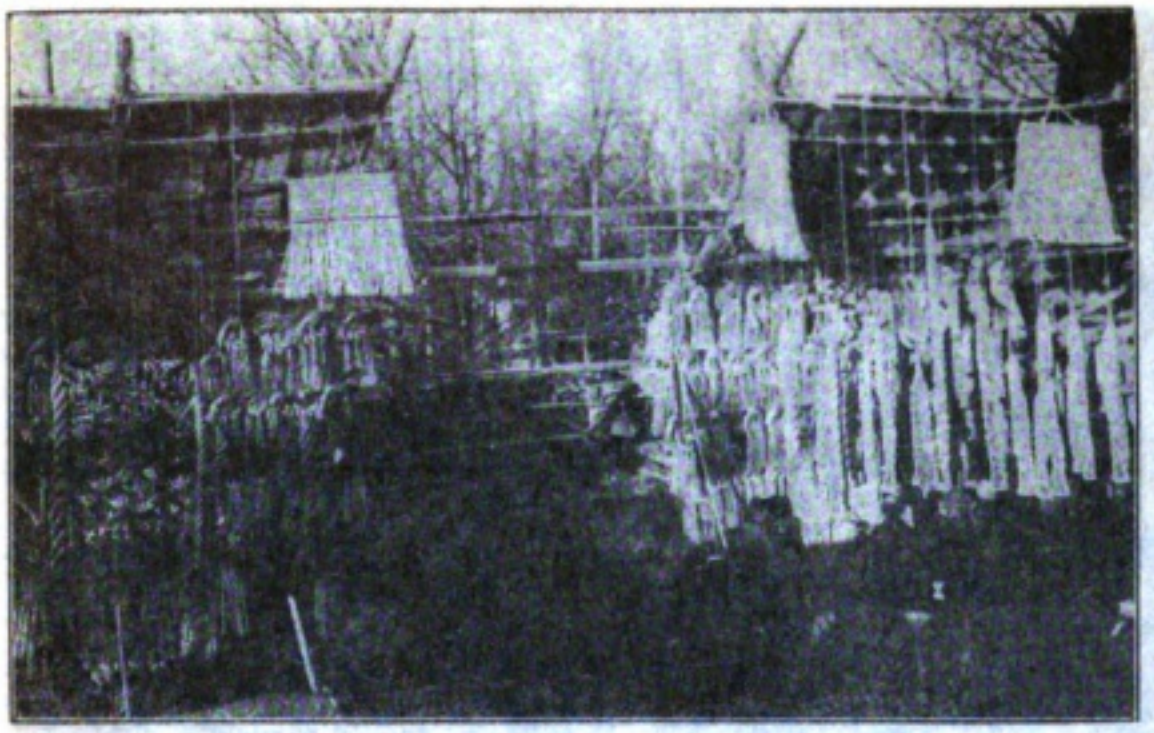
Original from UNIVERSITY OF IOWA



Digitized by Google
Original from UNIVERSITY OF IOWA



BOATHS SELLING SHINAGAWA, IN W. JAPAN DURING FLOODS



BOOTHS SELLING SHIMEKAZARI, NEW YEAR DECORATIONS

excellent quality, but which prove only varnished paper; the next night, his stock will be changed to second-hand periodicals, in some of which he will claim wonderful secrets to be laid bare, or some such story; again he will be announcing in loud voice the merits of a new tooth powder; and so on, through an endless category of worthless articles for which prices far above their real value are charged.

Only eatables appear to have standard prices, other vendors usually asking whatever they think the individual customer will pay, often naming a figure double or treble the real value, especially with foreigners, who soon learn to demand a proper reduction, and secure the article at their own price. This is especially true of the *uyekiya*, who may have, according to season, pansies, marigolds and morning glories, or asters and chrysanthemums, together with numerous dwarfed trees and non-flowering plants. If it happens to rain after he has arrived at the fair, the prices suddenly fall to bottom, as he is usually far from home and does not enjoy the idea of returning with his load greatly increased in weight by being water-soaked.

Perhaps the most profitable of all the branches of street fair trade is that dealing in picture post cards, which came into existence but a decade ago when the sale of same was first permitted by the Government to the general public.

The wholesale price is thirty cents per hundred cards, which are retailed at from a half to two and a half cents each. Imported ones cost two to five cents each and are sold for ten or fifteen. Those finding quickest sale are photographic reproductions showing popular resorts in their particular season, such as Mukojima in cherry blossom time or Dangozaka in the glory of chrysanthemums; celebrated beauties and actors are also in demand. The profits from the above amount to about eight dollars a month, which is a living wage to a Japanese.

Though some very respectable shop keepers are represented in street fairs, sending such wares as they consider most salable, the majority of these vendors live a hand-to-mouth life in the poorer quarters of the city. They seldom get up before a late hour, as they remain on the street till near midnight. Their time is spent in purchasing and preparing what they expect to sell, and very often the *yoshi* must borrow the money with which to pay for his goods, which costs him a high interest and leaves him but barely enough from his nightly earnings to pay for his food the next day, and in rainy weather, when kept from business he is sometimes compelled to pawn his clothes or even cooking utensils to provide food, so with all its flare and blare the street fair has its gloomy side.

Digitized by Google
Original from UNIVERSITY OF IOWA

Around the Hibachi

AN OLD MAN AND A MIRROR

YEARS and years ago when mirrors were unknown among the common people in Japan, an old man of the Province of Omi, leaving his wife behind, had journeyed alone and was paying a visit to the Mikado's Capital, Kyoto.

Wandering, in wonder at the many strange sights, along the crowded thoroughfare of Sanjodori, a shining, dazzling object in one of the shops caught his eye, and he looked with manifest astonishment at it. A strange thing it was, and as he gazed upon its glittering surface, he beheld the fair face of a beautiful woman appear, and quickly disappear, and he thought at once that he had seen a vision of some good goddess who might bring him great fortune, for the mirror did not unfold to him the fact that the lovely maiden had passed in reality hehind him.

Deeply impressed by what he had seen, he resolved to possess himself of this object, whatever it might be, through which he had evidently received a divine revelation, and entered the shop where it was displayed to inquire if it could be bought, and at what price.

Having been watching the old man, the shrewd shop-keeper observed the surprise and wonder with which his prospective customer had contemplated the mirror, and surmising his ignorance and credulity, set an enormous price upon it, and described it in glowing terms, as a marvelous treasure, which inspired the old man with a still keener desire to acquire it. Unhesitatingly he drew forth his gold and gave it in exchange for the coveted prize, honestly believing it would be the means of wealth and happiness to him and his.

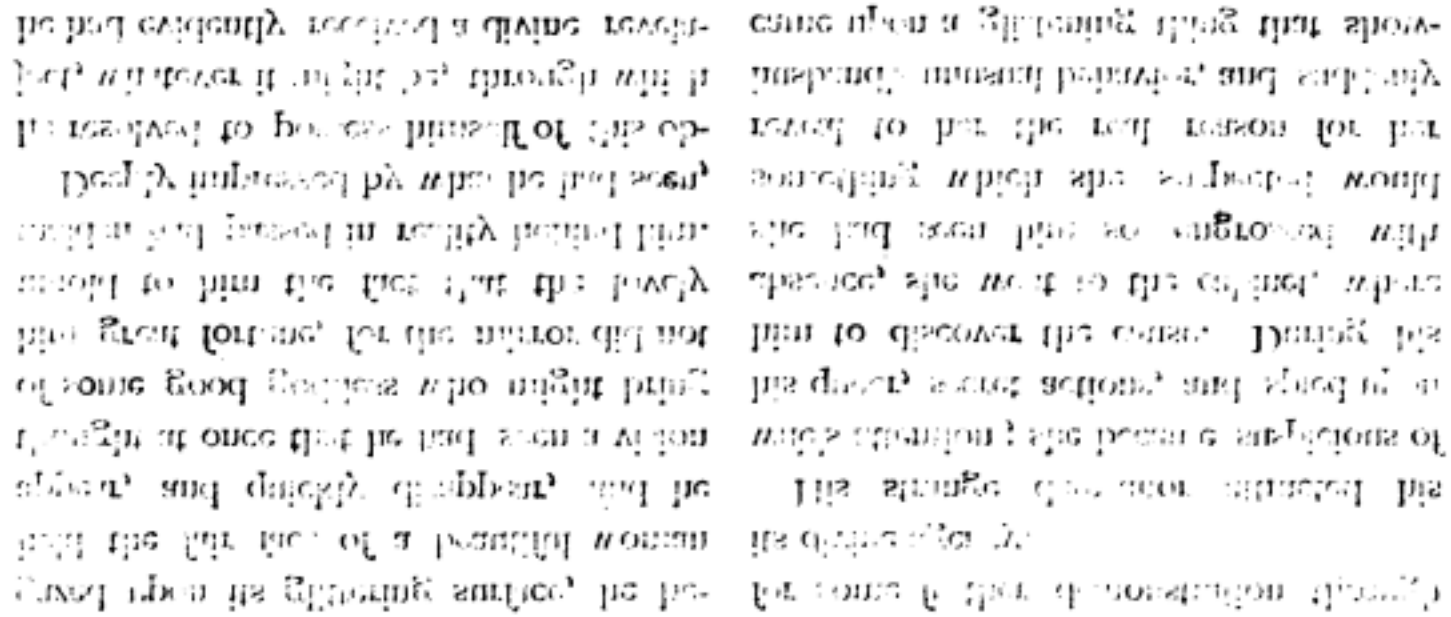
He hastily returned to his native place, but kept all that had transpired concerning the mirror a secret, and hiding it safely in his cabinet, consulted it privately each day, gazing long and intently into it awed by his own features, and failing to understand the mystery, he waited expectantly for some further demonstration through its divine agency.

His strange demeanor attracted his wife's attention ; she became suspicious of his queer, secret actions, and spied upon him to discover the cause. During his absence, she went to the cabinet, where she had seen him so engrossed with something which she suspected would reveal to her the real reason for her husband's unusual behavior, and suddenly came upon a glistening thing that showed the living, moving features of a woman ! Convinced of the evil doings of her spouse, she fled in rage from the thing that had struck terror in her heart, and filled her with dread and fear beside, as possessed of a supernatural attribute that evidently wielded a strong influence over the man, and might as easily draw her under its compelling power. She

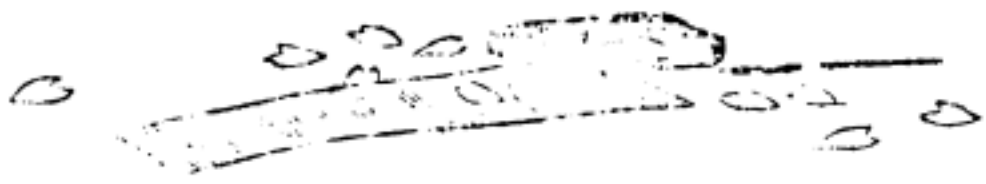
Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

Original from UNIVERSITY OF IOWA



Digitized by Google
Original from UNIVERSITY OF IOWA



spoke not a word about it to her mother-in-law, but when her husband returned she met him in violent anger, and heaped upon him many accusations and abuses. Innocent of it all, he vainly sought to pacify the irrate wife, who all the more incensed at such persistent denials, dashed to the drawer and produced her very convincing evidence, continuing her hysterical ravings. Quite at a loss what to do, but not wishing a scandal to be started among the neighbors, he quickly unsheathed an ancient sword that had long been an heirloom in the family and was believed to be effective in dispersing evil spirits, and brandishing it ominously, struck a heavy blow upon the object that had brought him this dire misfortune instead of the blessings he had counted upon.

Shattered into many pieccs, it fell, frightening the two women away. Gathering up the fragments he was alarmed to find that instead of the one face which he had been studying daily, it had now multiplied to the number of pieces into which he had broken his strange treasure, for each tiny piece presented the same visage.

Overwhelmed with fear he fled from the house and into the fields with all the swiftness at his command, lest he be overtaken by the demon of that circle of bright, brittle, mysterious substance.

Still running, he had passed over the hills and was climbing a precipitous mountain when he became aware that night was upon him and for the first time he stopped to think where he was going. He realized that he must be far indeed from any human habitation, and that it would be quite useless to seek any other shelter than that the tall trees offered him; but a far off and faint glimmer made him turn his steps in its direction, which led him along a difficult and deserted trail, which he persevered in following to an isolated and solitary abode.

Announcing himself a footsore and weary traveler who had lost his way in the darkness, he besought admittance for a night's lodging. He was told that only women lived there, but that occasionally the goddess Benzaiten, from her temple of Chikubu Island in Lake Biwa, honored them with her presence, and he would be welcomed for her sake. The portals were opened to him and standing within was the same beautiful woman whose face he had first seen in the mirror. She showed him much kindness, and after the nights hospitality, bestowed upon him a bag and bottle of which he would learn the contents upon returning home, and sent with him a guide that he might reach the foot of the mountain safely.

He proceeded with some doubt as to his wife welcoming him, but being innocent of any wrong-doing, he hoped the bag and the bottle held some proper reward for his suffering, and went bravely on.

On reaching home he found his wife peacefully awaiting him, and together they opened the things he carried as he related his experience. Pouring a crystal fluid from the bottle, they sipped its nectar and discovered themselves to be restored to youth and in great rejoicing they emptied the bag of its yellow sand, for it was pure gold.

Digitized by Google
Original from UNIVERSITY OF IOWA

REVIEW

MUCH has been written of Japan, but nearly always by foreigners, who, for reasons for their own, skilfully color or omit, until it borders on misrepresentation, which has without question, established with many a very false idea and conception of things Japanese, and very often causes disappointment to those visiting the land of the Mikado. In these days of equivocation, exaggeration and untrue coloring of things, places and people, it is refreshing to find a book such as "Home Life in Tokyo," by Jukichi Inouye, who describes the complete and detailed life in the capital city of Japan with truth and exactness, and sometimes with a subtle dry humor that lends a happy note to the well written and entertaining volume.

Mr. Inouye was educated in England, and is said to be more thoroughly conversant with the English language than even his mother tongue. He has been known in the literary world of Tokyo for some years, and is one of the ablest translators in Japan, occupying at present a position in that capacity in the Home Office of the Imperial Government.

The book is well illustrated with Japanese wood cuts, which help the reader very materially to fully comprehend the text; and the initial page shows a well drawn colored wood print of a Japanese lady in full dress.

It is divided into twenty-two most interesting chapters, embracing as many separate and distinct topics upon the life of the people. It is delightfully entertaining, more especially to those who have not had an opportunity of living among the people; for life in an up-to-date hotel, and a few days' run around certain prescribed districts specially laid out for the transient tourist, give practically nothing of Japanese life, customs or things as they really are. But Mr. Inouye omits nothing of interest to those who would seek accurate information, and it comes with a frank candor as pleasing as it is rare. He also gives an excellent and comprehensive idea of life in other parts of the country, which, as in all other nations, is attended with minor changes.

The book begins with an excellent chapter on Tokyo, a concise and lucid history from the days of Yedo, its old appellation, through the Restoration, up to the present time. In the second chapter the streets of Tokyo are described with a sterling frankness few would undertake. We quote the following:—"If the foreigner who comes to Japan expects to see in such a great capital the asphalt carriageway and paved sidewalk of his native country, he will be sadly disappointed.—But even more unpleasant than the narrowness of the streets is the state in which many of them are to be found. In a few streets the roadway has been dug up and pyramidal stones have been laid on the bed with points up; they are then covered with earth and broken stone and finished with a top dressing of gravel.—For the most part, therefore, newly-made roads are left to be levelled with the beetle-crushers of the long suffering public. The municipality finds it the cheapest way. This is bad enough on the gravelled road, but the tortures it inflicts on men and beasts of burden, to say nothing of the rapid wear and tear of vehicles, are indescribable when the thoroughfare is repaired in the orthodox style."—The same sincerity and candor are apparent all through the book, which teems with delightful delineations. In speaking of the streets and the peculiar way they

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

NEW BOOKS.

LUCH has been written by Japanese but would scarcely be known as such by any one not familiar with the English language as it is spoken by the more fluently educated classes of Japan. Mr. Inouye has selected a subject which has evidently contributed the greatest enjoyment to himself in the writing of it, and he has treated it with a delicacy of touch and a refinement of style which are not always to be found in the literary work of Europeans. The book is well illustrated with Japanese views, and is one of the choicest examples of native typography that we have seen. It is published at Tokyo by Jitsuyo Shoin, and is to be obtained in London at Trübner's.

The book begins with an account of the author's visit to Tokyo, a couple of years ago, and his description of the city of Japan with its strange contrasts of old and new, of the picturesque and the commonplace, and of the ancient and the modern. He is evidently a keen observer, and he has the power of describing what he sees in a simple yet humorous style, and a humorous vein runs through the book, which makes it very readable. Mr. Inouye has selected the Tokyo Higher Normal School as the centre of his observations, and the greater part of the book is occupied with descriptions of the life in the capital city of Japan with its customs, manners, and institutions. In short, it is a book which will be found very interesting by those who wish to obtain a correct idea of the life in the capital city of Japan, and to learn exactly how the people live, move, and have their being. The author has evidently had exceptional opportunities for observation, and he has made the most of them. He has also been fortunate in his choice of a publisher, as the book is well printed on good paper, and contains a number of illustrations

Digitized by Google
Original from UNIVERSITY OF IOWA

FROM THE JAPANESE PRESS.

MANIFESTATION OF THE JAPANESE NATIONAL SPIRIT.

THE Japanese *Mail* of the 17th of August publishes the following Imperial Rescript, addressed to the Army and Navy, on the occasion of the anniversary of the birthday of the late Emperor Komei:—

"Three years in the Hermitage Islands in the Japanese Sea have passed since the Japanese-born inhabitants of those islands voted. In the case of those who are not in the Islands, they are Americans naturalized in the United States. The Japanese government has not yet received any votes from the Japanese in the Hermitage Islands, but it is anticipated that they will vote in the same manner as those who are in the Islands

are named or rather, not named, and the puzzling confusion of the numbering of houses, he writes with accuracy and truthfulness, explaining the almost insurmountable difficulty in finding an address.

His account of the poorer quarters, never seen by the tourist, is entertainingly told.

A fine description of house exteriors, as well as interiors, is given, with special detailed explanations of the entrance gates. Even the various fastenings for them, the *kido, koshi, amado.* In act, every conceivable part of a building is thoroughly explained, including the roof and the method of covering it, and careful and exact explanations as to house furnishing. The garden and its lay-out, are also treated with special care.

Meals, and the various foods are discussed and a kitchen with all the cooking utensils is shown. The servant, that most perplexing question in the Occident, is the topic of a most enjoyable chapter, and one on "Manners" also extremely well written, portrays the wide difference of etiquette between the customs of the Orient and the Occident and how the Westener is liable to misconstrue and form wrong conclusions as to the widely differing social usages. Marriage customs, both ancient and modern, are set forth in a very interesting manner and fully illustrated.

Chapters explaining the family relations, divorce, children, funerals, feasts and festivities, are faithfully written without exaggeration or deception of any kind, and with a direct, easy flow of language that holds one's interest throughout.

Published by Tokyo Printing Co., 2. Kabutocho, Nihonbashiku, Tokyo. Price ¥1.75

FROM THE JAPANESE PRESS

JAPANIZATION OF THE HAWAIIAN ISLANDS

OUT of a total population of about 170,000 in the Hawaiian Islands, the Japanese now number about 75,000. In 1906 alone about 20,000 entered the Islands from Japan. Only a few of the Japanese, however, are voters, since no Japanese-born immigrant can become a voter. In the case of those who are born in the Islands, they are American citizens privileged with voting rights. The *Manila Bulletin* says :—

There were in the Hawaiian Islands in 1900 nearly 5,000 native-born Japanese, and each year since 1898 there have been born from 500 to 1,500 male Japanese. It is estimated that by 1919 there will be in the Islands at least 1,000 Japanese voters; in 1922, 3,500; in 1924, 6,000; and in 1930 about 15,000. The tolal Japanese population will be at that time probably at least 125,000. In 1907, out of a total of 2,848 births, 2,281 were Japanese. The total number of voters in the Islands is not at hand, but it is thought to be not over 25,000. Since the rate of increase of the white races is so much inferior to that of the Japanese, it is entirely within the bounds of possibility that by 1930, if present conditions continue, the government of the Hawaiian Islands may be largely in the hands of the Japanese citizens, and that territory may be represented in Congress by a Japanese-American citizen.

Digitized by Google
Original from UNIVERSITY OF IOWA

It is a significant fact that private schools, in which only the Japanese language is taught, are maintained throughout the Islands, and all Japanese children attend them. These schools are well appointed and many of them are of large capacity.

The Japanese are thus maintaining their racial integrity and counteracting the efforts made toward their Americanization. It would appear, therefore, that Japan is in a fair way to acquire by peaceful means, through the operation of American laws, one of the most valuable possessions, which it might take several years of war and a vast expense to obtain.(?)

The Yorodzu Chohu

HARA-KIRI

The move of suicide has a significance in our country, at once unique and unanimous, the like of which our limited knowledge of national sentiments of the civilized world fails to find in any country. First of all, here suicide never meets with the Napoleonic conception of a cowardly act. The value any living thing attaches to life is just as highly cherished here as anywhere, and to preserve life as long as possible is instilled into every one of us, but each forfeits it as readily as throwing off one's coat if convinced that he must die.

The fundamental conception of suicide with us consists in the pride that, of all living beings, man alone is possessed of the power to stop his own life, and go out of existence without any external aid. When the moment arrives to exercise this power which the old *samurai* cherished as a privilege, it is absolutely necessary that in the exercise of this power, the man be of perfectly sane mind and fully conscious of the deed and its consequence. In order to distinguish oneself from a lunatic who might also kill himself by his own act, a usage has obtained in suicide of first cutting the abdomen, and in so doing, the orthodox procedure never permits the point of the sword to penerate more than one tenth of an inch, so that the viscera may never be exposed. The sword is run over the abodomen from the left to the right with the point sufficiently thrust in to leave a line over the body. This is looked upon as the mark and evidence of one dying of sane mind with consciousness in full play. To thrust one's sword too deep into the belly is against the refined form of the *seppuku*. Disembowelment is a misnomer of the traditional suicide of our country. The life is actually taken by severing the throat, together with the carotid artery, and before this fatal stroke is inflicted, the *samurai* cuts his abdomen in order to show that he has retained full consciousness to the very last moment.

The latest example of this form of suicide was furnished by the death of Mr. Nakajima Toyojiro, and the mode of his suicide is in perfect conformity with the best of the tradition and usage which obtains under similar circumstances. Failing to discharge his duties and obligations he inflicted capital punishment on himself with his own hand.

The Mainichi Denpo

THE TELEPHONE IN JAPAN

The 20th anniversary of the inauguration of the telephone in this country has just past. Twenty years ago it was not regarded to be so useful, but it is now looked upon as one of the necessary means of communication. It is now installed at many local points, besides the representative prefectural cities. At the time of the inauguration of the telephone, the Government authorities did their best to obtain as many subscribers as possible, but they had to open with one hundred fifty-five subscribers in Tokyo and forty-five in Yokohama. Calls at that time were only about one thousand daily. A few years later the public began to appreciate the usefulness of the telephone, and it became

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

NOTES AND NEWS

Notes

Dr. [illegible] has been appointed professor of philosophy in the University of Illinois.

Professor

THE FISH MARKET

Ivan Topolsky

Ivan Topolsky's position in the fish market was not the most enviable one. He was a poor man, and his stall was small and ill-supplied. Every morning he would rise early and go to the market, where he would buy his stock of fish for the day's sale. Then he would return home and open his stall, which was in charge of his wife, Anna Topolsky, a woman of a very different character from her husband. She was a woman of great energy and determination, and she managed the business with much skill and success.

Ivan Topolsky was a man of few words, and he was content to leave the management of the business entirely in the hands of his wife. He was a good-natured man, and he was always willing to help her in any way he could. He was also a very hard worker, and he would often work late into the night to get his stall ready for the next day's sale.

Ivan Topolsky's stall was situated in a small street near the market-place. It was a convenient position, as it was near enough to the market-place to be easily reached by customers, but not so near as to be exposed to the full force of the wind and rain. The stall was covered with a canvas awning, which protected the fish from the sun and rain.

Ivan Topolsky's stock-in-trade consisted of a large variety of fish, including herrings, mackerel, cod, haddock, and whiting. He also had a few lobsters and crabs. He bought his fish from the fishermen who brought them to the market-place, and he sold them at a small profit. He was a good judge of fish, and he knew how to choose the best specimens.

Ivan Topolsky's business was not a very large one, but it was a steady and profitable one. He had a number of regular customers, who came to him every day for their supply of fish. He was also in the habit of selling fish to hawkers, who bought from him in order to retail it in the streets. He was thus able to dispose of a large quantity of fish every day.

Ivan Topolsky's business was not without its difficulties. He had to contend with the competition of other fishmongers, and he had to be careful not to buy more fish than he could sell. He also had to be careful not to buy fish that were not fresh, as he would then have to sell them at a loss.

Ivan Topolsky was a man of few words, and he was content to leave the management of the business entirely in the hands of his wife. He was a good-natured man, and he was always willing to help her in any way he could. He was also a very hard worker, and he would often work late into the night to get his stall ready for the next day's sale.

Ivan Topolsky's stall was situated in a small street near the market-place. It was a convenient position, as it was near enough to the market-place to be easily reached by customers, but not so near as to be exposed to the full force of the wind and rain. The stall was covered with a canvas awning, which protected the fish from the sun and rain.

Ivan Topolsky's stock-in-trade consisted of a large variety of fish, including herrings, mackerel, cod, haddock, and whiting. He also had a few lobsters and crabs. He bought his fish from the fishermen who brought them to the market-place, and he sold them at a small profit. He was a good judge of fish, and he knew how to choose the best specimens.

Ivan Topolsky's business was not a very large one, but it was a steady and profitable one. He had a number of regular customers, who came to him every day for their supply of fish. He was also in the habit of selling fish to hawkers, who bought from him in order to retail it in the streets. He was thus able to dispose of a large quantity of fish every day.

Ivan Topolsky's business was not without its difficulties. He had to contend with the competition of other fishmongers, and he had to be careful not to buy more fish than he could sell. He also had to be careful not to buy fish that were not fresh, as he would then have to sell them at a loss.

Digitized by Google
Original from UNIVERSITY OF IOWA

increasingly popular. Consequently, the Government extended the telephone system in 1896 and again in 1907, in order to meet the general demand. About thirty million *yen* has hitherto been expended for the telephone system in Japan; telephone wires now connect over 1,600 cities, towns and villages throughout Japan; over 700 exchanges have about 126 thousand subscribers. The wires extend over 440 thousand miles, and calls per annum exceed 400 million, the annual revenue reaching ten million *yen*. There are still over 40 thousand applicants, so that a further extension is considered necessary.

The telephone system in Japan was extended each time after the Chino-Japanese and Russo-Japanese wars. Its growth accompanies the development of Japan's national prestige. This is undoubtedly a source of satisfaction to Japan, but compared with that in Europe and America, the telephone in Japan is still far behind, in respect of its popularity and utilization. Japan must endeavor to extend her telephone arrangements as in those countries. While the prospects of the telephone in Japan are bright, the authorities concerned have to push it steadily.

The number of applications for telephone connection is far in excess of the number of installations which the authorities can undertake with the fund at their disposal. Thus, as computed at the end of March, 1909, the outstanding applications throughout the country numbered 72,300 of which Tokyo and Osaka supplied 30,000, Kyoto, Nagoya, Kobe and Yokohama 12,000, and other places 30,300. With each application, 15 *yen* must be deposited, so that the sum held in trust by the authorities on this account reaches over 1,000,000 *yen*. The Government's project is to install 61,230 by 1912, at the estimated outlay of 18,200,000 *yen*. The excess of demand over supply has given rise to the telephone brokerage business. At one time the transfer of the privilege of installation commanded the price of as high as 800 *yen* or more. In the summer of 1909 the authorities undertook the installation of 300 connections in Tokyo for those who offered 200 *yen*, and this had the effect of pushing down the "market price" of the transfer to about that figure. The yearly charge for telephone connection varies between the maximum of 60 *yen* and the minimum of 40 *yen*, according to places.

Kokumin Shimbun

THE LAST SHOGUN

Prince Tokugawa Yoshinobu, the fifteenth and last Shogun of the Tokugawa dynasty has been desirous for some time to retire from public life. Ill health, happily, is not the cause, as the ex-Shogun is in excellent health, despite his advanced age. More than once Prince Tokugawa Keiki has petitioned the Emperor to allow him to retire. On the 5th inst, however, his petition was granted and he will turn over the headship of the house to Mr. Tokugawa Yoshihisa, his heir, and spend his last days in retirement at his residence in Koishikawa, Tokio. The ex-Shogun has not yet been authorized to relinquish his privileges as a peer of the realm.

The Sendai Kahokushimpo.

Digitized by Google
Original from UNIVERSITY OF IOWA

JAPAN'S LEADING

PUBLISHERS

RARE ART WORKS

OF THE HIGHEST ORDER OF

SKILL, DESIGN AND EXECUTION

PRINTS MADE FROM WOOD CUTS

* * * *

LIST OF PUBLICATIONS

An Illustrated Catalogue of the Imperial Treasury called Shosoin, at Nara.

Masterpieces selected from the Fine Arts of the Far East.

Caricatures of Birds and Beasts, by Toba Sojo.

Long Roll of Landscape Painting, by Sesshu.

Masterpieces by Sesshu.

Masterpieces by Motonobu.

Masterpieces selected from the Korin School.

Masterpieces selected from the Maruyama School.

Masterpieces selected from the Ukiyoe School.

One Hundred Masterpieces of Japanese Pictorial Art.

Album of National Treasures, Including Pictures of Buildings under Special Protection.

Reproductions of Old Precious Masterpieces in Their Original Size.

* * * *

VISITORS ARE HEARTILY WELCOMED

The SHIMBI SHOIN

13 Shinsakana-cho, Kyobashi-ku,

TOKYO

Digitized by Google

Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

TOKYO

13 Shinsakura-cho, Kyobashi-ku,

The SHIMBI SHOIN

VISITORS ARE HEARTILY WELCOMED

* * * *

An illustrated Catalogue of the Imperial Treasury called Shosoin, at Nara.

Masterpieces selected from the Fine Arts of the Far East.

Catalogues of Bird and Beast, by Tosa Sojo.

Long Roll of Landscape Painting, by Cessetu.

Masterpieces by Cessetu.

Masterpieces by Motonobu.

Masterpieces selected from the Kano School.

Masterpieces selected from the Maruyama School.

Masterpieces selected from the Ukiyoe School.

One Hundred Masterpieces of Japanese Pictorial Art.

Album of National Treasures, including Pictures of Buildings under Special Protection.

Reproductions of Old Precious Masterpieces in Their Original Size.

LIST OF PUBLICATIONS

* * * *

PRINTS MADE FROM WOOD-CUTS

SKILL, DESIGN AND EXECUTION

OF THE HIGHEST ORDER OF

RARE ART WORKS

PUBLISHERS

JAPAN'S LEADING

Digitized by Google
Original from UNIVERSITY OF IOWA

Railways of Japan

Imperial Government

EXPRESS THROUGH TRAINS run daily to facilitate travel between important towns such as Tokyo (Uyeno), Yokohama (or Hiranuma), Kyoto, Osaka, Kobe, Hiroshima, Shimonoseki, Moji, Nagasaki, Kagoshima, Tsuruga and Aomori; and on the principal Express Trains, such as the morning and evening 1st and 2nd class Express from Shimbashi and Kobe, the termini of the Tokaido line.

CONDUCTORS PASSENGER of English are on duty to give passengers any information and assistance they may require with regard to their journey.

GREETING CARS Express Trains on the Tokaido line between Tokyo (Shimbashi) and Kobe, on the Sanyo line between Kobe and Shimonoseki, and on the North-Eastern line between Tokyo (Ueno) and Aomori, and on the Kyushu line between Moji and Nagasaki or Kagoshima, are attached to all Express Trains on the Tokaido, Sanyo, Kyushu and Tohoku lines, in which meals are served in European style either table d'hote or à la carte. Sanyo Hotel, furnished in European style, and equipped with all modern conveniences is provided at Shimonoseki, the western terminus of the Sanyo line. It is under the direct supervision of the Imperial Government Railways and affords every comfort to the foreign traveling public at moderate charges.

DINING CARS HOTEL RAILWAY

Railways of Japan
Imperial Government

Imperial Government Railways of Japan

EXPRESS THROUGH TRAINS run daily to facilitate travel between important towns such as Tokyo (Shimbashi), Yokohama (or Hiranuma), Nagoya, Kyoto, Osaka, Kobe, Hiroshima, Shimonoseki, Moji, Nagasaki, Kagoshima, Tsuruga and Aomori; and on the principal Express Trains, such as the morning and evening '1st and 2nd class Express' from Shimbashi and Kobe, the termini of the Tokaido line,

PASSENGER CONDUCTORS having a knowledge of English are on duty to give passengers any information and assistance they may require with regard to their journey.

SLEEPING CARS are provided on all Evening Express Trains on the Tokaido line between Tokyo (Shimbashi) and Kobe, on the Sanyo line between Kobe and Shimonoseki, and on the North-Eastern line between Tokyo (Ueno) and Aomori, and on the Kyushu line between Moji and Nagasaki or Kagoshima.

DINING CARS are attached to all Express Trains on the Tokaido, Sanyo, Kyushu and Tohoku lines, in which meals are served in European style either table d'hôte or à la carte.

RAILWAY HOTEL 'Sanyo Hotel,' furnished in European style, and equipped with all modern conveniencs is provided at Shimonoseki, the western terminus of the Sanyo line. It is under the direct supervision of the Imperial Government Railways and affords every comfort to the foreign travelling public at moderate charges.

Imperial Government Railways of Japan

Digitized by Google
Original from UNIVERSITY OF IOWA

Shortest & Quickest Route Between the Far East and Europe via Dairen

Main Railway Line: Besides Ordinary Daily Service, Thrice Weekly Express Train Service, composed of excellently equipped Sleeping, Dining and 1st Class Cars, is operated between Dairen and Changchun in connection with the Trans-Siberian Express Trains and with Shanghai Mail Steamers.

Branch Railway Lines:—

RYOJUN LINE—For Ryojun (Port Arthur), 1½ hours from Dairen.
YINGKOU LINE—For Yingkou (Newchwang), 40 minutes from Tashihchiao Junction.
FUSHUN LINE—For the Famous Fushun Colliery from Suchiatun Junction.
ANTUNG-HSIEN LINE—A light railway from Mukden to Antung-Hsien connecting with the Korean Railway.

Dairen-Shanghai Direct Steamer Service—is maintained TWICE-WEEKLY by the S.S. "Kobe Maru" and "Saikio Maru" (each 2,877).

Ticket Agencies—The Company's railway and steamer tickets are obtainable at all the Agencies of the INTERNATIONAL SLEEPING CAR & EXPRESS TRAINS Co. and MESSRS. THOS. COOK & SON.

Through Passenger Tickets—

In conjunction with the Japanese Government Railway Bureau, the Imperial Railways of North China, the Osaka Shosen Kaisha and their own steamers. Through Passenger Tickets are issued between the Company's principal stations and the undermentioned points:—

HSINMINFU	NAGASAKI	HIROSHIMA	TOKYO
SHANHAIKUAN	KUMAMOTO	KOBE	YOKOHAMA
TIENTSIN	HAKATA	OSAKA	(Hiranuma)
PEKING	MOJI	KYOTO	
SHANGHAI	SHIMONOSEKI	NAGOYA	&c.

Yamato Hotels,

owned and managed by the South Manchuria Railway Company at Dairen, Port Arthur and Changchun, are provided with every convenience, luxury and comfort. Porters meet all steamers and trains. Telegraphic Address: "YAMATO."

South Manchuria Railway Co.

Head Office: DAIREN — *Tel. Add: "MANTETSU"*

Branch Office: TOKYO — *Codes: A.B.C. 5th Ed., A I & Lieber's.*

Digitized by Google

Original from UNIVERSITY OF IOWA

Digitized by Google
from original
UNIVERSITY OF IOWA

South Manchuria Railway Co.

Head Office : DAIREN **Branch Office : TOKYO**

Tel. Add.: « MANTETSU » Codes : A.B.C. 5th Ed., A 1 & Lieber's.

Porters meet all steamers and trains. Telegraphic Address : « ANANTO. »

Bath and Cheangchun are provided with every convenience, luxury and comfort.

owned and managed by the South Manchuria Railway Company at Dairen, Port

Yamato Hotels.

SHANGHAI	SHIMONOSEKI	NAGOYA	&c.
PEKING	MOJI	KYOTO	
TIENTSIN	HAKATA	OSAKA	(Hiranuma)
SHANHAIKWAN	KUMAMOTO	KOBE	YOKOHAMA
HSINMINTUN	NAGASAKI	HIROSHIMA	TOKYO

intermediate points :—

Passenger Tickets are issued between the Company's principal stations and the Railways of North China, the Osaka Shosen Kaisha and their own steamers. Through

In connection with the Japanese Government Railway Bureau, the Imperial

Through Passenger Tickets—

TRAVIS CO. and MESSRS. THOS. COOK & SON.

obtainable at all the Agencies of the INTERNATIONAL SLEEPING CAR & EXPRESS

Ticket Agencies—The Company's railway and steamer tickets are

WEEKLY by the S.S. « Kobe Maru » and « Seikio Maru » (each 2,811).

Dairen-Shanghai Direct Steamer Service—is maintained TWICE-

connecting with the Korean Railway.

ANTUNG-HSIEN LINE—A light railway from Mukden to Antung-Hsien

EUSHUN LINE—For the Famous Eushun Colliery from Shuchiatun Junction.

Junction.

YINCKOW LINE—For Yingkou (Newchwang), 40 minutes from Tashichiao

KYOHUN LINE—For Kyohun (Port Arthur), 18 ports from Dairen.

Branch Railway Lines :—

with the Trans-Siberian Express Trains and with Shanghai Mail Steamers.

Dining and 1st Class Cars is operated between Dairen and Changchun in connection

Weekly Express Train Service, composed of excellently equipped Sleeping

Main Railway Line : Besides Ordinary Daily Service, Thrice

Dairen

via

Europe

and

the Far East

Shortest & Quickest Route Between

Digitized by Google
Original from UNIVERSITY OF IOWA

NIPPON YUSEN KAISHA

JAPAN MAIL STEAMSHIP CO.

Fleet, 90 Vessels . . . . 320,000 Tons

Under Mail Contract with the Imperial Japanese Government

HEAD OFFICE: TOKYO, JAPAN

Cable address . . . . "MORIOKA"

LONDON OFFICE: 4, Lloyds Avenue, London, E. C.

Cable address . . . . "YUSENKAI"

Branches and Agencies at Principal Ports throughout the World

ETC., ETC.

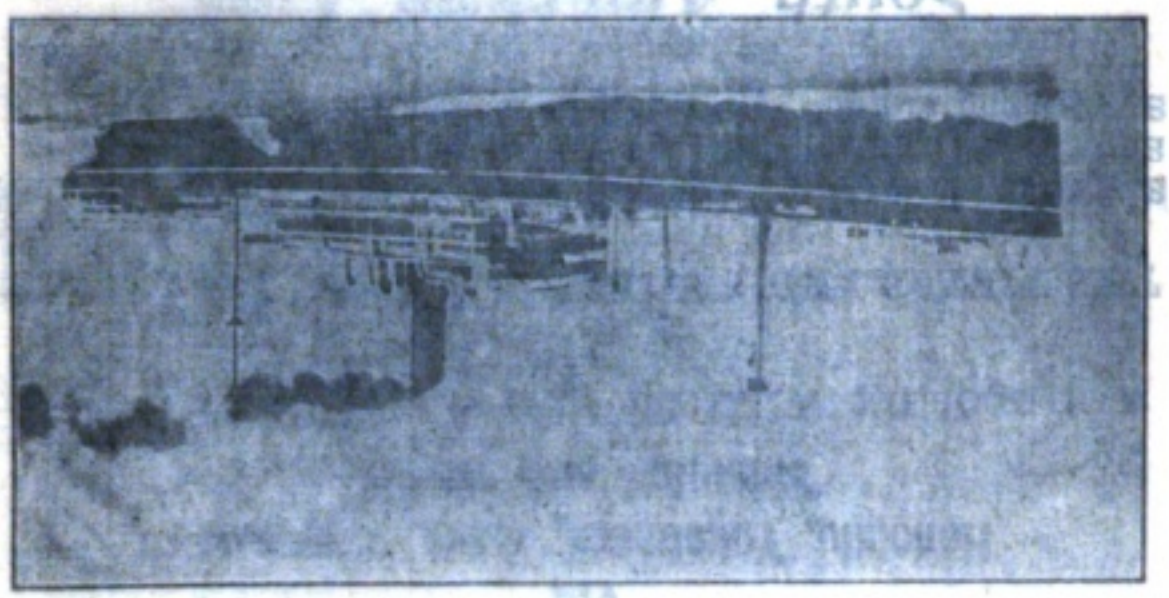
Philippines, China, Korea

Europe, America, Australia, India, Straits,

AROUND THE WORLD AND OTHER TOURS AT REDUCED RATES

JAPAN,

REGULAR SAILINGS OF MAIL STEAMSHIP SERVICE



NIPPON YUSEN KAISHA

JAPAN MAIL STEAMSHIP CO.

Fleet, 90 Vessels . . . . 350,000 Tons

Under Mail Contract with the Imperial Japanese Government

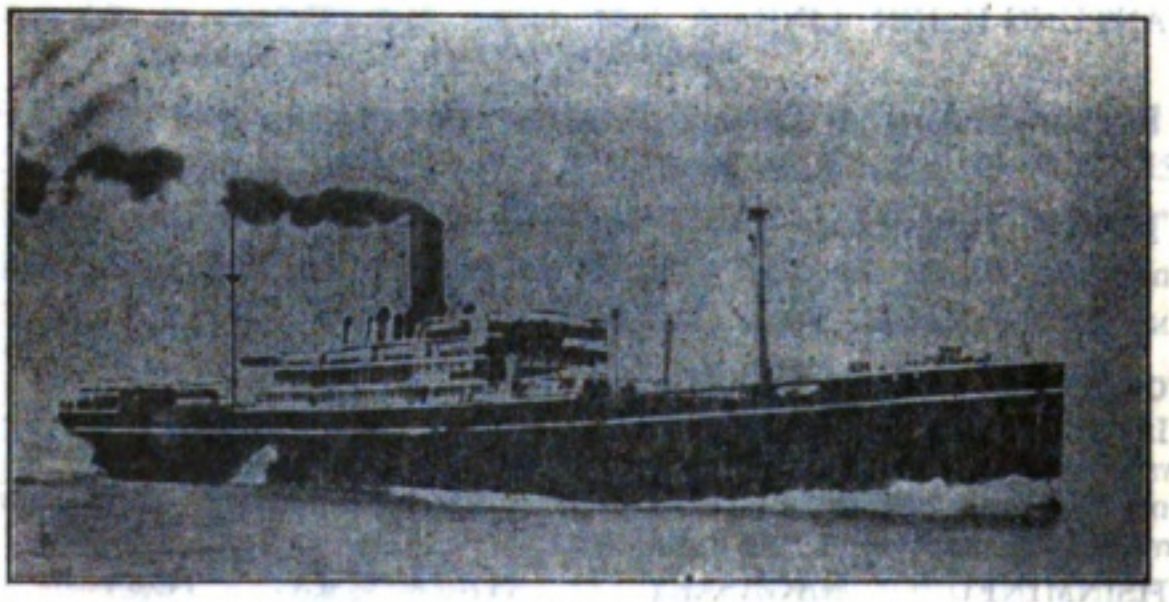
HEAD OFFICE: TOKYO, JAPAN

Cable address . . . "MORIOKA"

LONDON OFFICE: 4, Lloyds Avenue, London, E. C.

Cable address . . . "YUSENKAI"

Branches and Agencies at Principal Ports throughout the World



REGULAR SAILINGS OF MAIL STEAMSHIP SERVICE

JAPAN,

Europe, America, Australia, India, Straits,

Philippines, China, Korea

ETC., ETC.

'ROUND THE WORLD AND OTHER TOURS AT REDUCED RATES

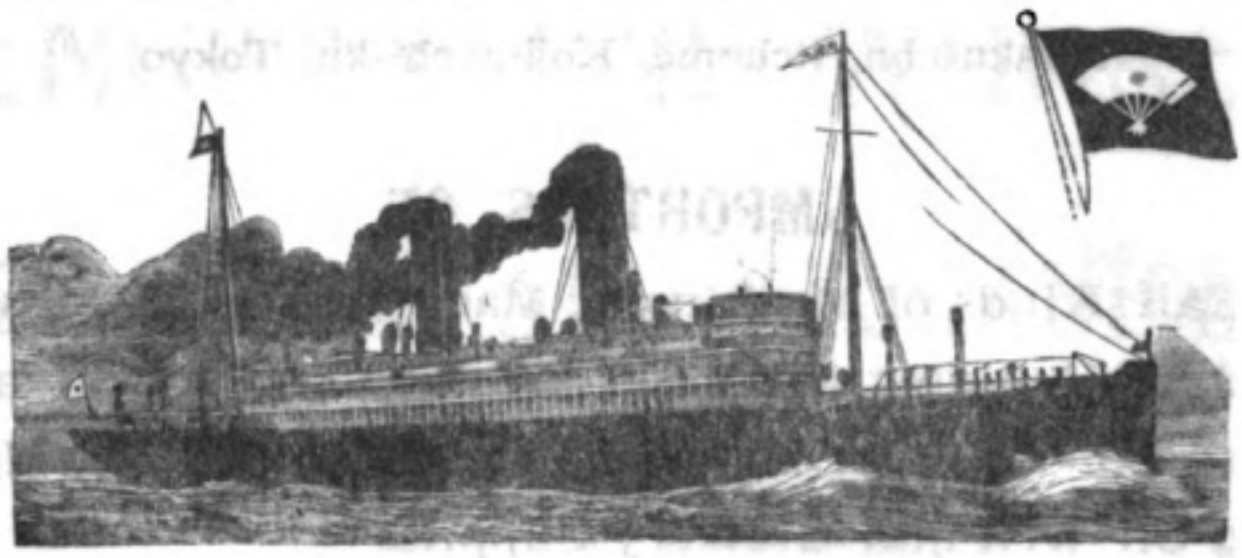
Digitized by Google

Original from UNIVERSITY OF IOWA

TOYO KISEN KAISHA

Imperial Japanese Mail Service

HEAD OFFICE:
No. 18 Kitashimbori-cho, Nihonbashi-ku, TOKYO
BUSINESS OFFICE: Kaigandori, YOKOHAMA



San Francisco-Hongkong Line

via

Honolulu, Yokohama, Kobe, Nagasaki,
Shanghai and Manila

connecting with EUROPE, AMERICA and AUSTRALIA

THE FINEST AND FASTEST FLEET ON THE PACIFIC

		Disp't. Tonnage	Speed
S. S. "Tenyo Maru" . . .	Triple Screw Turbine	21,650	21 knots
S. S. "Chiyo Maru" . . .	" " "	21,650	21 "
S. S. "Nippon Maru" . .	Twin Screw	11,000	18 "

South American Line

BETWEEN

Hongkong, Moji, Kobe, Yokohama, Honolulu, Manzanillo, Salina Cruz, Callao, Iquique and Valparaiso

The only Regular Service from the Orient to the Flourishing Countries of South America

		Disp't. Tonnage	Speed
S. S. "Kiyo Maru"	———	17,200	14 knots
S. S. "Buyo Maru"	———	10,500	13 "
S. S. "Hongkong Maru"	Twin Screw	11,000	18 "

Agencies: At all respective ports of call and all Important Cities of the World.

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

TOYO KISEN KAISHA

BUSINESS OFFICE: KAISHATAI, YOKOHAMA
HEAD OFFICE:
No. 18 Kitasemmoto-cho, Nihonbashi-ku, TOKYO

SAN FRANCISCO-HONGKONG LINE

CONNECTING WITH EUROPE, AMERICA and AUSTRALIA

Honolulu, Yokohama, Kobe, Nagasaki,
Shanghai and Manila

THE FINEST AND FASTEST LINER ON THE PACIFIC

S. S. "Nippon Maru"	Twin Screw	11,000	18	"
S. S. "Chiyo Maru"	Triple Screw Turbine	21,000	21	"
S. S. "Tatsuta Maru"	Triple Screw Turbine	21,000	21	Knots

Next to none Speed

The only Regular Service from the Orient to the Philippines Central South America

Shanghai and Manila Hongkong, Moji, Kobe, Yokohama, Honolulu, Francisco

AGENCIES: In all important Ports of the World

S. S. "Kiyo Maru"	Twin Screw	14,500	14	Knots
S. S. "Biyo Maru"		10,000	13	"
S. S. "Hongkong Maru"		1,000	13	"

In all respective ports of call and
At all important Ports of the World

Digitized by Google
Original from UNIVERSITY OF IOWA

TAKATA & CO.

Ansyo-cho, Ichome, Kojimachi-ku, Tokyo

IMPORTERS OF

All Kinds of Machinery, Machine Tools, Railway and Shipbuilding Materials, Wet Materials, Iron and Steel, Construction Materials, Tool Steel, Mining Oil-well and Engineering supplies

CONTRACTORS TO THE IMPERIAL JAPANESE GOVERNMENT DEPARTMENT

SPECIALTIES:

Complete Installation of Hoisting, Ventilating Ice Making and Refrigerating Plants, Electric Light and Power Plants, Gas Plants, Blacksmiths' Metal Work Repairing

BRANCH OFFICES:

LONDON	NEW YORK	SHANGHAI
OSAKA	YOKOHAMA	KOBE
YOKOSUKA	MOJI	KURE
SASEBO	NAIZURU	TAIPEH

TAKATA & CO.

Yuraku-cho, Itchome, Kojimachi-ku, Tokyo

IMPORTERS OF

All Kinds of Machinery, Machine Tools, Railway and Shipbuilding Materials, War Materials, Iron and Steel Construction Materials, Metals, Tool Steel, Mining, Oil-well and Brewery Supplies

---

CONTRACTORS TO THE IMPERIAL JAPANESE GOVERNMENT DEPARTMENT

SPECIALITIES:

Complete Installation of Heating, Ventilating, Ice Making and Refrigerating Plants, Electric Light and Power Plants, Gas Plants, Bluchert's Aerial Wire Ropeways

---

BRANCH OFFICES:

LONDON	NEW YORK	SHANGHAI
OSAKA	YOKOHAMA	KOBE
YOKOSUKA	MOJI	KURE
SASEHO	MAIZURU	TAIPEH

Digitized by Google

Original from UNIVERSITY OF IOWA

SHIBAURA
ENGINEERING WORKS

ELECTRICAL AND MECHANICAL
ENGINEERS

1 KANASUGI SHINHAMA-CHO, SHIBA-KU,

TOKYO, JAPAN

Telephone Nos. 349, 350, 351, 352, Shiba. Telegraphic Address : "Shiba-ura."

MANUFACTURERS OF

Dynamos and Motors	Miyabara Water Tube Boilers
Transformers	and other Boilers
Electric Railway Materials	Steam Engines, Mining Pumps
Electric Lighting Apparatus	Earthquake-proof Chimneys

Digitized by Google

Original from
UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

Electric Lighting Apparatus
Electric Railway Materials
Transformers
Dynamos and Motors

Explosion-proof Cranes
Storm Emptying Mining Pumps
and other Boilers
Mechanical Water Tube Boilers

MANUFACTURERS OF

Telephone Nos. 348, 320, 321, 315, 20 ... Telegraphic Address: "Shibaura."

TOKYO, JAPAN.

ENGINEERS

ELECTRICAL AND MECHANICAL

ENGINEERING WORKS

SHIBAURA

Digitized by Google
from original
UNIVERSITY OF IOWA

TOKYO INDUSTRIAL ASSOCIATION

INDUSTRIAL MUSEUM EXHIBITION OF TRADE PRODUCTS OF JAPAN

INTERESTING AND INSTRUCTIVE

Open daily from 8 a.m. to 5 p.m.

Ueno Park, TOKYO

Officers of the Association:

Managing director	Vice-presidents
M. Bunji Miyazaki	Hon. Seishin Hirayama
M. Yukei Emii	Baron Motomasa Taki

Foreign countries and manufacturers are cordially invited to place exhibits.

The Public is Cordially Invited

The Oldest and Yet the Most Progressive in the East

M. M. TSUKUI NICHOME, TOKYO, JAPAN

TYPE Founders, Photo-Engraving and Printing Machine Makers

Printers & Lithographers, Ltd.

ASTONISH & HELP

A Professional Man Writes: YOU

PROF. J. K. ZANZA, 90 New Bond Street, LONDON, W.

can start to acquire my success

FREE READING of YOUR LIFE

and stamped envelope. I will give you a

for coat of arms, etc., to be sent you,

hope or help; send, NO, mind, that

keep some, but on the trample,

never seem me.",

"Help a life of theater that he is

me pathetic except as he forg-

my most intimate friends could

E.—"He told me of events

Capt. A. R. Watson, R.

what betrayed.."

to mind, leave me some-

me, data known only

wrote to relieve my

"The account with

M. D. R. & C.—

MARONCHE

D. R.

Society.

very modern

needs Ed.",

recent in-

must write

"He is

"He is a man with a peculiar far-seeing gift," says **Modern Society.**

Dr. R. MAROUCHE. M. D., B. S. C.—"The accuracy with which he depicted my life, facts known only to myself, leaves me somewhat perplexed."

Capt. A. R. Walker. R. E.—"He told me of events my most intimate friends could not be cognizant of, and things are happening exactly as he foretold, in spite of the fact that he ha never seen me."

Rub some ink on the thumbs, press on paper; send, with birth, date and time and 1 yen in banknote or stamps for cost of chart, etc., to be sent you, and stamped envelope. I will give you a

FREE READING of YOUR LIFE

from chart to advertise my success.

PROF. T. K. ZAZRA, *90 New Bond Street, LONDON, W.*

A Professional Man Writes: YOU

ASTONISH & HELP

Success Signals!

MASTER THE SCIENCE OF SALESMANSHIP

LEARN TO WRITE ADVERTISEMENTS

A Clear Line to Business Advancement. Take Advantage of the Dixon Institute Course of Business Training and increase your earning and prospects.

Master the Science of Salesmanship

By means of the most complete and scientific course of study of business methods in the world, which enables you with one tenth the activity to achieve ten times the results from your efforts. The Dixon Institute salesmanship course is equally essential to workers in every description of business, e. q. salesmen, managers, assistants, clerks, heads of firms, etc., etc.

Learn to Write Advertisements

The instruction even includes the most complete and up-to-date course of Training in advertisement writing ever prepared. If you are employed in some uncongenial groove and would like to improve your position and salary, cut out and send us this coupon, along with note of your name and address, and let us send you the handsome Book of the Institute, containing all particulars, *Free.*

DIXON INSTITUTE Dept. ☐ 193 & 195 OXFORD ST. LONDON W. COUPON

The Tokyo Tsukiji Type Foundry

No. 17, TSUKIJI NICHOME, TOKYO, JAPAN

Type Founders, Photo-Engravers, Printing Machine Makers, Printers & Lithographers, Etc.

The Oldest and yet the Most Progressive in the East

TOKYO INDUSTRIAL ASSOCIATION

INDUSTRIAL MUSEUM EXHIBITION OF TRADE PRODUCTS OF JAPAN

INTERESTING AND INSTRUCTIVE

Open daily from 8 a.m. to 5 p.m.

Uyeno Park, TOKYO

Officers of the Association:

Vice-Presidents	Managing Directors
Hon. Seishin Hirayama	Mr. Bunji Miyasaki
Baron Morimasa Takei	Mr. Yukei Fuiji

Foreign Countries and manufacturers are especially invited to place exhibits.

The Public is Cordially Invited

Digitized by Google

Original from UNIVERSITY OF IOWA

"TERRITORIAL" PRISM BINOCULAR

(Regd. No. 303,455).

Leather Body — s. 84/- — Metal Body

Leather Body — s. 84/- — Metal Body

s. 94/6 — s. 94/6

Made specially for Military, Field and Sporting purposes. Complete in Solid Leather Case with Sling. The best and cheapest Binocular for use at Target Practice, Field Firing, and Manœuvres, for Reconnaissance and Scouting Work. **To be obtained from all Retail Opticians and Stores.**

Wholesale Only.

RAPHAEL'S, Ltd., London, England

BUSCH

"Stereo-Ultralux."

PRISM BINOCULAR.

「旋カフテ中
ク量代目ャ底御店ア眼界ニノハ節ステ以央
候仕ニ鉄詳下一宛リ鏡各シ望最スレテ螺
ルテ書細候報ニ、店地テ遠優本チイテ

可選無ノハ被テ本ニノ世鏡等品調カ」旋

Our List contains the Largest Selection of Prism Binoculars made by any one firm in the World. They are designed to meet the wants of all who require a reliable aid to vision at a moderate :: price. Post free from ::

EMIL BUSCH OPTICAL Co.,

35 Charles Street, Hatton Gardens, London, E.C.

Ripolin

A PAINT READY FOR USE on Wood, Metal, Plaster, Stone, etc.

REQUIRES NO VARNISH

QUALITY COUNTS.

When buying Paint one should order the BEST protector against the destructive action of climate and time.

SUCH IS

RIPOLIN PAINT

FAMED THE WORLD OVER

as the Paint which PROTECTS, BEAUTIFIES, and gives the BEST results always.

The GLOSS Ripolin with rich enamel surface.

The FLAT Ripolin with dull and flat surface.

In all shades.

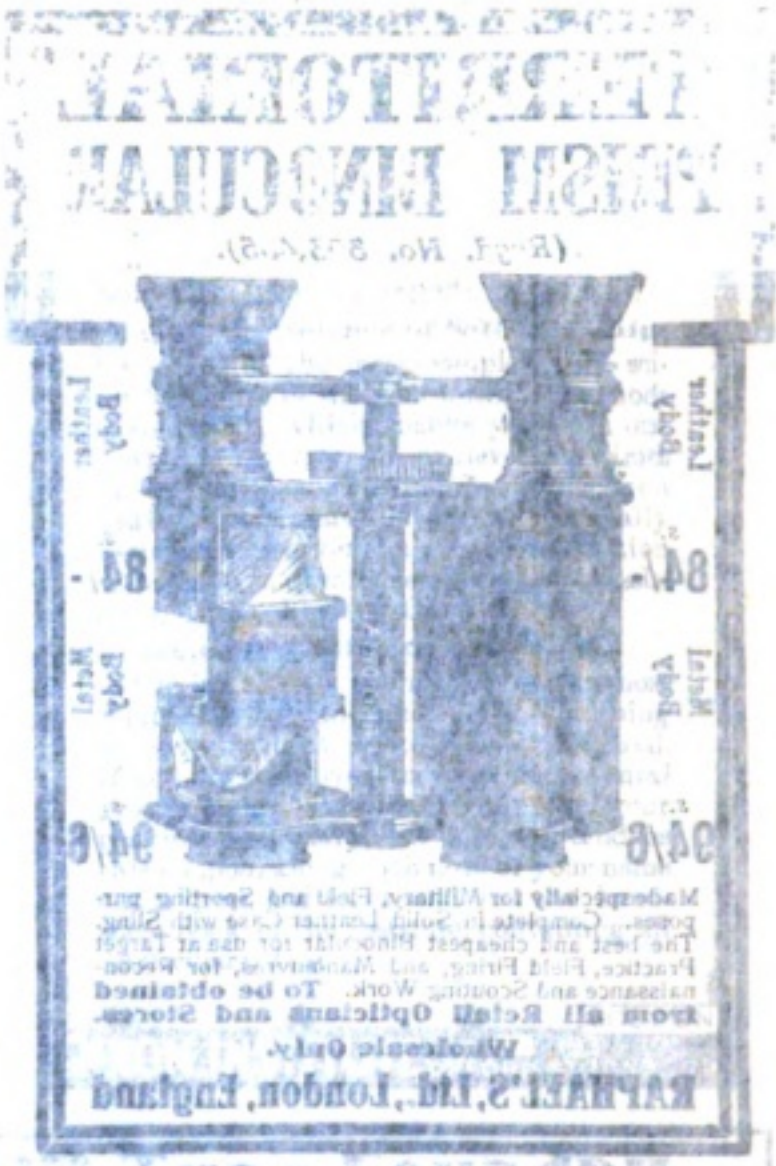
Write for particulars to—

RIPOLIN, Ltd.,

35, Minories, London, ENGLAND.

Digitized by Google

Original from UNIVERSITY OF IOWA



Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

LONDON

Technical Journals Ltd. Caxton House, Westminster

Canada, 14s.; elsewhere abroad, 16s. 6d.

PRICE 1s. monthly. Annual Subscription, 13s., post free.

A Supplement dealing Town Planning and Housing is given each month.

Furniture and many other subjects are dealt with in the Review. Decorative Painting and Sculpture, Town Houses, Gardens, and artistic profession for which it is applied. Domestic Architecture, conducted with a due sense of the dignity and importance of the

A publication of acknowledged artistic and educational value, and

B.A., F.S.A., F.R.I.B.A.
EDITED BY MERVYN E. MACARTNEY,

THE ARCHITECTURAL REVIEW

H. JAMES & REYNOLDS, 8, Fenchurch Buildings, E.C.
Hard, London, ENGLAND.

post free on application to

men should send for our Catalogue which may be had

GOOD ENGLISH GUNS only at all the leading

GUNS.

JEWEL PEN CO. (Dept. 1), 108, Fenchurch Street, LONDON, E.C. ENGLAND.

and health.

Of Stationers or Jewellers, or post free—your will find it pays handsomely. Get a "Jewel" for a stamp—you

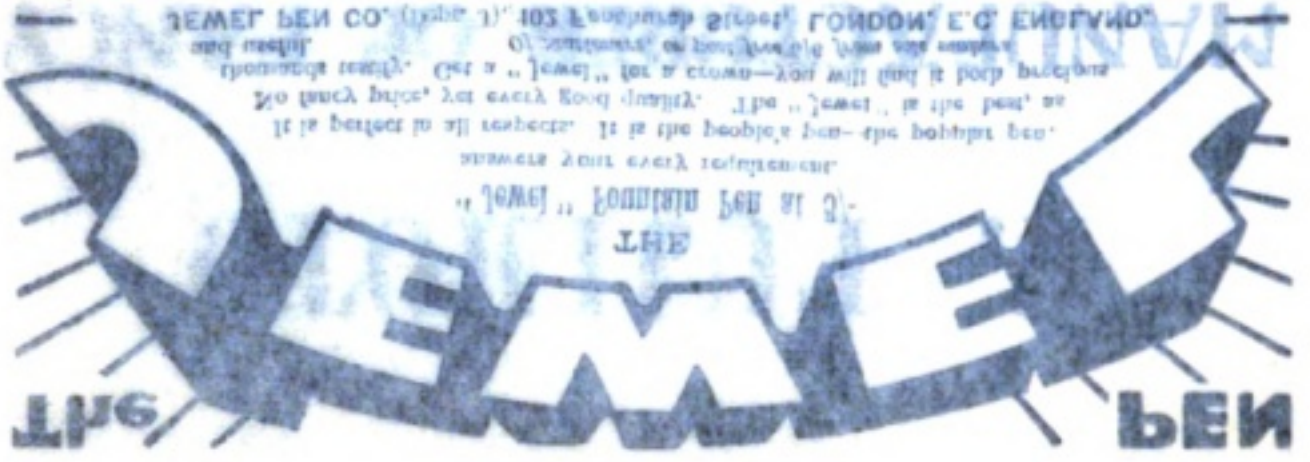
No more hurt, but every Kind thereby. The "Jewel" is the pen,

It is better to all others. It is the best—the best pen.

Writes first every time.

"Jewel" FOUNTAIN PEN at 2/-

THE



THE
"Jewel" Fountain Pen at 5/-
answers your every requirement.

It is perfect in all respects. It is the people's pen—the popular pen. No fancy price, yet every good quality. The "Jewel" is the best, as thousands testify. Get a "Jewel" for a crown—you will find it both precious and useful. *Of Stationers, or post free 5/6 from sole makers*

JEWEL PEN CO. (Dept. J), 102 Fenchurch Street, LONDON. E.C. ENGLAND.

GUNS.

GOOD ENGLISH GUNS *with all the latest improvements* at very moderate prices. All sportsmen should send for our Catalogue which may be had post free on application to

W. JAMES & REYNOLDS, 9, Leander Rd., Thornton Heath, London, ENGLAND.

THE ARCHITECTURAL REVIEW

EDITED BY MEVYN E. MACARTNEY, B.A., F.S.A., F.R.I.B.A

A publication of acknowledged artistic and educational value, and conducted with a due sense of the dignity and importance of the artistic profession for which it is published. Domestic Architecture, Decorative Painting and Sculpture, Town Houses, Gardens, and Furniture, and many other subjects are dealt with in the Review. A Supplement dealing Town Planning and Housing is given each month.

PRICE 1s. monthly. Annual Subscription, 13s., post free; Canada, 14s.; elsewhere abroad, 16s. 6d.

Technical Journals Ltd. Caxton House, Westminster

LONDON

Digitized by Google

Original from UNIVERSITY OF IOWA

T. FUJIMOTO

MANUFACTURER OF FANCY GOODS

Rings, chains, hat pins, fasteners and spectacles; buttons, beads and bangles; fans; umbrella handles and sticks; toothbrushes and soap boxes; mirrors and metal wares; tin trays and toys of many kinds and materials.

DEALER IN

COTTON CRAPE AND FLANNELETTE

ITACHIBORI 1-chome,

OSAKA, JAPAN

Digitized by Google

Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

OSAKA, JAPAN

ITACHIBORI 1-chome,

COTTON CRAPE AND FLANNELETTE

DEALER IN

toys and toys of many kinds and materials.

mirrors and metal wares; tin

pipes and soap boxes;

dolls dresses and shoes; lamps; lan-

Rings, chains, hat pins, fasteners and spectacles;

GOODS

MANUFACTURER OF FANCY

T. TOYAMA

Digitized by Google
Original from UNIVERSITY OF IOWA

ENDORSE NOW

FOR

THE JAPAN MAGAZINE

Fill in the following Blank.

To The Japan Magazine Co.,

2, 1-chome, Uchisaiwaicho, Kojimachi,

TOKYO

Enclosed find ..... for ..... in full subscription for

The Japan Magazine, commencing with the ..... number.

.....

Name .....

Date .....

Subscription price, in advance, $1.25 per year for

Japanese Empire. Foreign countries six yen, post paid.

Fifty cents (U. S. currency) or two shillings (English),

equivalent for one year.

P. O. or Express Money Order.

ADDRESS:

THE JAPAN MAGAZINE CO.,

2, 1-CHOME, UCHISAIWAICHO, KOJIMACHI,

TOKYO

SUBSCRIBE NOW

FOR

THE JAPAN MAGAZINE

Fill in the Following Blank.

To The Japan Magazine Co.,

3, 1-chome, Uchisaiwaicho, Kojimachi, TOKYO

Enclosed find.....*for*.....*months subscription for*

The Japan Magazine *commencing with*.....

.....

Name.....

Address .....

.....

Subscription payable in advance Yen 4.50 per year for Japanese Empire. Foreign countries six yen, post paid.

Fifty cents (U. S. currency) or two shillings (English), equivalent for one yen.

P. O. or Express Money Orders.

ADDRESS:

THE JAPAN MAGAZINE Co.,

3, 1-CHOME, UCHISAIWAICHO, KOJIMACHI,

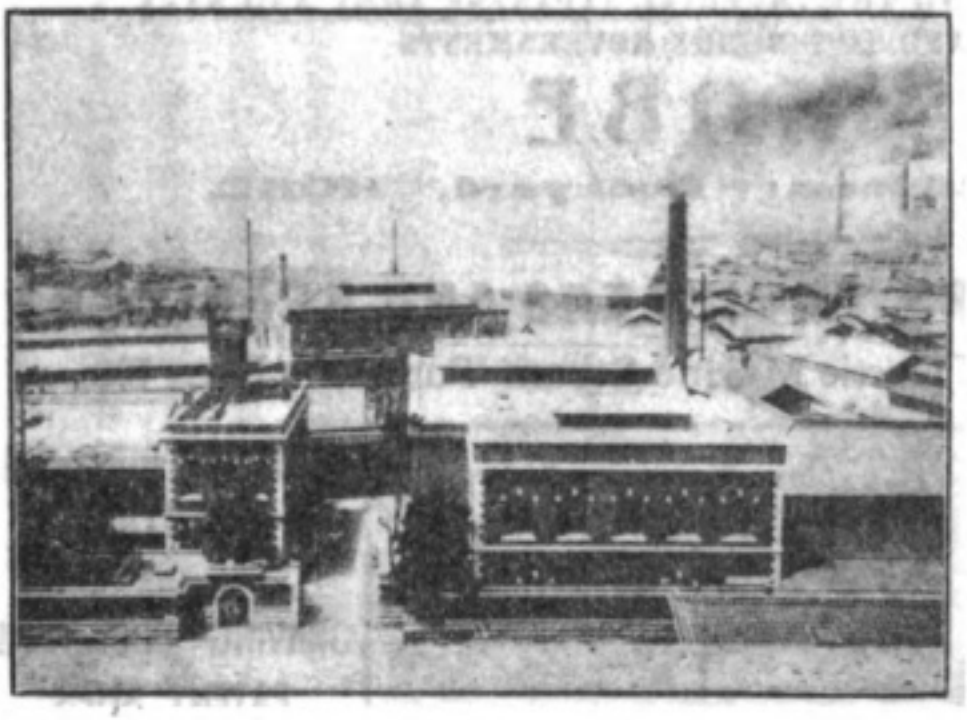
TOKYO

Digitized by Google

Original from UNIVERSITY OF IOWA

TRADE MARK

Exterior View of Works



MACHINE LEATHER BELTINGS

AND

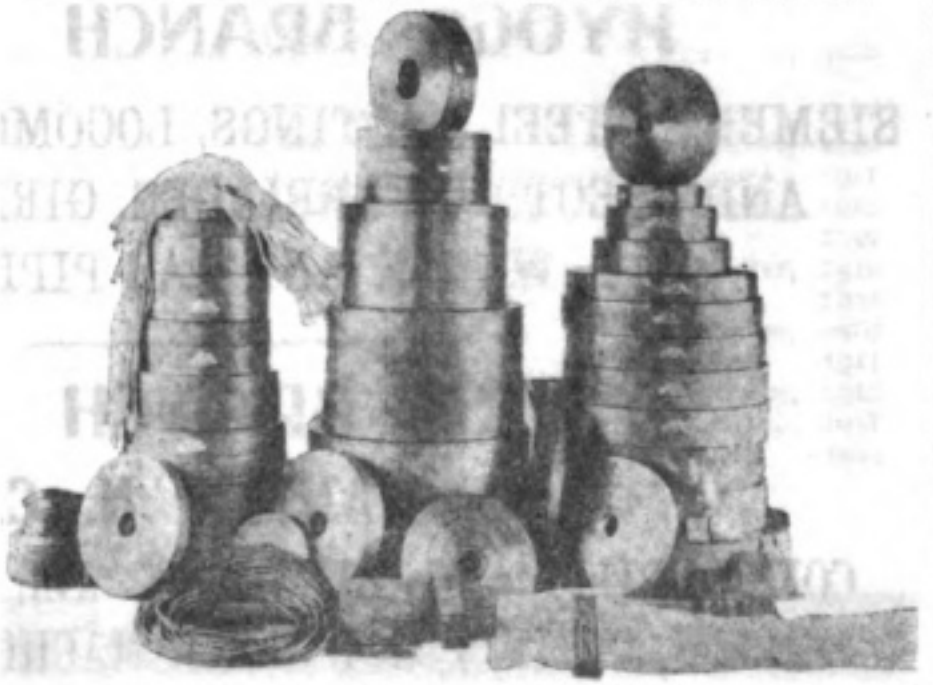
All Other Kinds of Leather for Machinery Purposes, &c.

C. Nitta, Sons & Co.,

NAMBA, OSAKA, JAPAN

TELEPHONE Nos. 748, 768, 786, (West)

TRADE MARK



SINGLE, DOUBLE AND ROUND BELTS, AND LACES.

Digitized by Google

Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

TRADE MARK

C. Nifta, Sons & Co.,

NAMBA, OSAKA, JAPAN

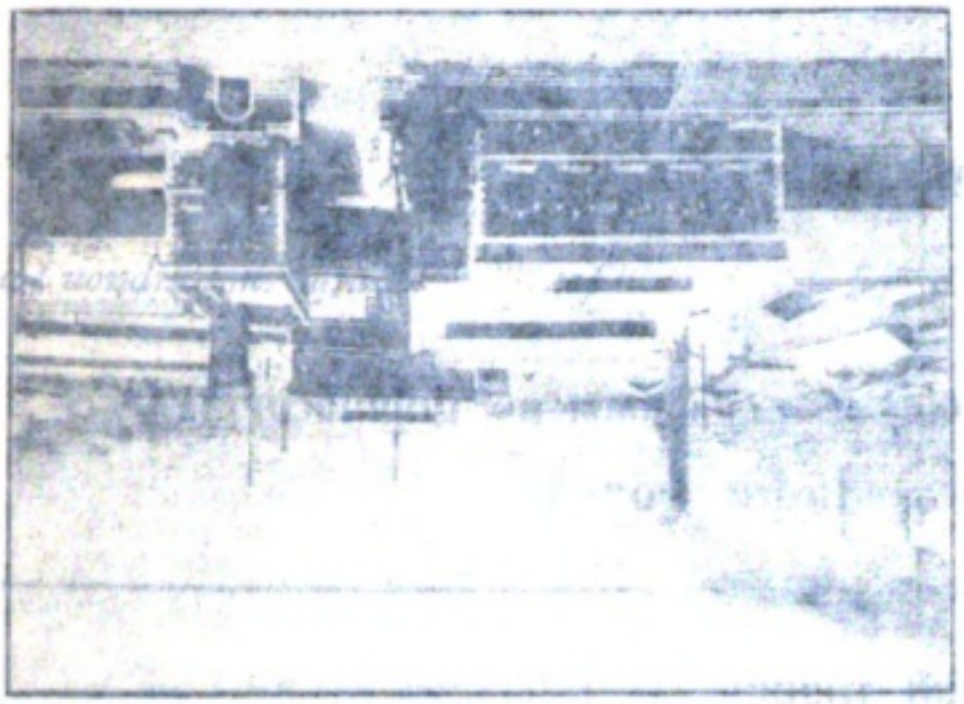
TELEPHONE Nos. 148, 168, 186. (Nine)

MANUFACTURERS OF

LEATHER BELTINGS

AND

All Other Kinds of Leather for Machinery Purposes, &c.



EXTERIOR VIEW OF WORKS

TRADE MARK

Digitized by Google
Original from UNIVERSITY OF IOWA

AND TOWING BOATS WILL BE SUPPLIED ON SHORT NOTICE.
ONE GRAVING DOCK - 380 FT. X 50 FT. X 30 FT. DRAUGHT

BOILERS, ENGINES, AND OTHER MACHINERY UNDERTAKEN
CONSTRUCTION AND REPAIR OF ALL KINDS OF VESSELS

DAIREN, H. C.

DAIREN BRANCH WORKS

WATER AND GAS PIPES, &c.
AND ELECTRIC CARRIAGES, GIRDERS, BRIDGES,
SIEMENS STEEL CASTINGS, LOCOMOTIVES, RAILWAYS

HYOGO BRANCH WORKS

Steel Vessels of any Tonnage
Graving Dock and Cranes
up to 100 Tons
Short Notice
Large Steel Screw and Flat-
bottom Boat will be supplied on

PATENT SLIP.
GRAVING DOCK AND
MINE SHIPBUILDING
BERTHS

Sole Makers of Curtis Marine Steam Turbines, Etc., Etc.

SHIPBUILDERS, ENGINEERS AND REPAIRERS

Cable Address: "Dockyard," KOBE.

KOBE

AND TO FOREIGN GOVERNMENTS
CONTRACTORS TO THE IMPERIAL JAPANESE NAVY AND ARMY
(LIMITED)

KAWASAKI DOCKYARD CO.ᴸᵀᵈ

KAWASAKI DOCKYARD CO.,

(LIMITED.)

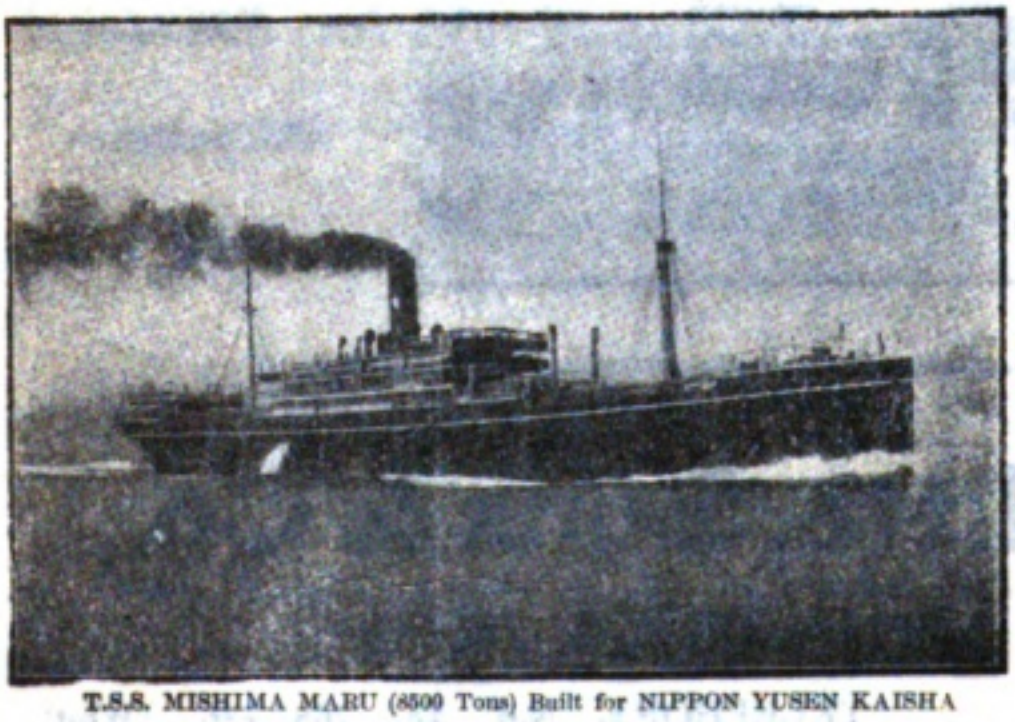
CONTRACTORS TO THE IMPERIAL JAPANESE ARMY AND NAVY
AND TO FOREIGN GOVERNMENTS

KOBE

Cable Address: "Dockyard," KOBE.

SHIPBUILDERS, ENGINEERS AND REPAIRERS

Sole Makers of Curtis Marine Steam Turbines, Etc., Etc.



T.S.S. MISHIMA MARU (8500 Tons) Built for NIPPON YUSEN KAISHA

NINE SHIPBUILDING BERTHS

GRAVING DOCK AND PATENT SLIPS.

Powerful Salvage and Towing Boat will be supplied on Short Notice

One 165 Ton Floating Crane and Cranes of Medium Capacity

HYOGO BRANCH WORKS

SIEMEN'S STEEL CASTINGS, LOCOMOTIVES, RAILWAYS AND ELECTRIC CARRIAGES, GIRDERS, BRIDGES, WATER AND GAS PIPES, &c.

DAIREN BRANCH WORKS

DAIREN, N. C.

CONSTRUCTION AND REPAIR OF ALL KINDS OF VESSELS, BOILERS, ENGINES, AND OTHER MACHINERY UNDERTAKEN

ONE GRAVING DOCK - 380 Ft. X 50 Ft. X 20 Ft. SALVAGE AND TOWING BOATS WILL BE SUPPLIED ON SHORT NOTICE.

Digitized by Google
Original from UNIVERSITY OF IOWA

編輯餘言

ラッカー嬢のいそがしく動かす「タイプライター」の音も何となく春めいて編輯室の一隅に新年が來た。火災などわつた忌々しい四十三年は遠く過ぎ去つて仕舞つて、新年の笑顏が現はれて居る、米の文豪ホーソーンの「新年の神」ではないが、徒に正月許りに望を多く懷く譯には行かぬだろうが、願くば今年こそ本誌も障害なく活動したいと思ふ。

社告

前々號掲載、坪井正五郎博士の「日本帝國の諸種族」と題する論文の英文飜譯は編輯員の過失にて譯者の校閲を經ず其まゝ掲載せるもの也、されば譯文に於て坪井博士の意に適たざりし點ある可く、並に譯者へ謝すると共に、讀者へ併せ謝意を表し置くもの也。

外國新刊寄贈雜誌紹介

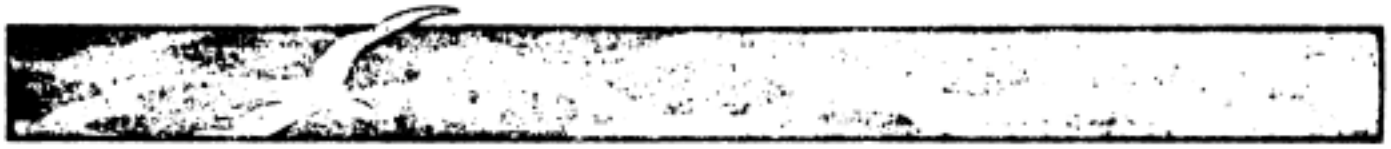
Art Journal	January,	1911
Architects' & Builders' Journal	〃	
British Empire Review	〃	
Clay Worker	〃	
Current Literature	〃	
Dawn Magazine	〃	
Financial Review of Reviews	〃	
Forum	〃	
Japanese-American Commercial Weekly	〃	
Literary Digest	〃	
Modern Review	〃	
Monthly Summary of Commerce and Finance of the United States	November,	1910
M. A. B	〃	
Monist	January,	1911
Modern Language Teaching	December,	1910
McClure's Magazine	February,	1911
National Magazine	December,	1910
National Review	January,	1911
Nature	December,	1910
Outlook	January,	1911
Open Court	December,	1910
Ostasiatische Lloyd	January,	1911
Pacific Outlook	December,	1910
Popular Mechanics	February,	1911
Punch	January,	1911
Scientific American	〃	

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

緒言

Digitized by Google
Original from UNIVERSITY OF IOWA



にのみ焦つてる樣が眼に見えるやうだ。

△虚子に云はせれば俳諧と云ふ狹い範圍のみが文學で無いとか、俳諧趣味の進歩したもの即今日の文學である可き少年雜誌でが妙に陰氣で淋しい、だから皆賣れ行きが少いとの話だ、敢へて吝を付ける譯では無いが金港堂發行の單行本迄が左樣だ、金港堂が近來衰へたのも敎科書一件許りに原因するので無いと思ふ。

△新小說も左樣である、全體が何となく陰鬱で活氣に乏しい。一種の鐘が附いて仕舞つたのである、之に反して博文館發行の諸雜誌に至つては皆評もなく花やかで何時もお祭り騷ぎをして居るやうだ、文藝俱樂部が隆盛を極めて居るのに新小說が大分怪しくなりかけたのも此點に原因すると思ふ。

△婦人世界が如何しても女學世界に壓せられて居るのも此故だ。

△活氣が無くとも賣れなくともよいと云ふ雜誌なら知らぬ事、どれもどれも賣るのに氣の毒な程苦心して居られるやうだから一寸申した迄である。

△不思議なもので雜誌に一種の鐘が附くと最早賣れない、金港堂發行の諸雜誌を見給へ、陽氣で賑やかである可き少年雜誌すでが妙に陰氣で淋しい、だから皆賣れ行きが少いとの話だ、敢へて吝を付ける譯では無いが金港堂發行の單行本迄が左樣だ、金港堂が近來衰へたのも敎科書一件許りに原因するので無いと思ふ。

△新小說も左樣である、全體が何となく陰鬱で活氣に乏しい。一種の鐘が附いて仕舞つたのである、之に反して博文館發行の諸雜誌に至つては皆評もなく花やかで何時もお祭り騷ぎをして居るやうだ、文藝俱樂部が隆盛を極めて居るのに新小說が大分怪しくなりかけたのも此點に原因すると思ふ。

△婦人世界が如何しても女學世界に壓せられて居るのも此故だ。

△活氣が無くとも賣れなくともよいと云ふ雜誌なら知らぬ事、どれもどれも賣るのに氣の毒な程苦心して居られるやうだから一寸申した迄である。

Digitized by Google
Original from UNIVERSITY OF IOWA

例の淋しいやうな快感が全身の血液を傳つてめぐるやうな氣がした。私は此感じを詩に作つて見たいと思つた事はよくあるが、出來なかつた。

此頃久しぶりで日比谷の原＝公園を散歩して見た、私達が小櫻倶樂部を組織して、一所懸命に少年の精力を消費するに務めた如く、何々倶樂部と云ひ相な數組の野球團が盛に「ノッタ」をやつて居た。公園の一隅、常磐樹を背にした日當りのよい椅子には、學生文藝と云ふ雜誌を膝に乘せたまゝ、茫然として深く大地を見入つてる學生を見付けた。

彼等は皆私の前身である。左樣思つたが別に深い感慨が起るでも無く、若し今「ポケット」に最早少し金があれば松本樓で甘い肉を俥く吃喰つて＝私は酒は飲めないから＝歸りに有樂座でも見度いと思ふ自分の欲望が適切に自分の身を苦めた。

屠蘇の醉

△新年の雜誌界は相變らず賑やかである、各雜誌何れも、盛裝し、紙數を增加し如何にして多く賣らんかに苦心して居るやうだ、中には苦々しい程俗受け一方に傾いて居るのがある。

△雜誌を發行するのに營利的なる可からずなどゝ野暮は云はぬ、何等の保護者のない雜誌が賣れなければ經營して行けぬ位の事は誰にでも明瞭だ、然かし或主張があつて發行した雜誌が、其主張よりも客受け一方を考へる樣になつては其雜誌は墮落である、世間には具眼者も居る、そんな雜誌は却つて多くの讀者を失ふやうな境遇に陷つて舞ふ。

△雜誌「ホトトギス」は子規時代から續いての俳諧雜誌であつた、其時分の同誌には營利的よりも主張の方が全誌に溢れて心持のよい雜誌であつた此頃の同誌は如何にして多く賣らんかと苦心してる跡許りが歷々として全誌に漲つてる、經營者連子が營利の點

Digitized by Google
Original from UNIVERSITY OF IOWA

紅燈の窓

△佐々木議長は昨夜の議会で「議会は市民の声を聞く場所ではない。市民は黙ってわれわれの言うことを聞けばよいのだ」と発言したという。

一体に議会というものは、市民から遠ざかっていくものだ。

△高知県の某町議会では、議員の一人が「議会は町民の声を聞く場所ではない。町民は黙ってわれわれの言うことを聞けばよいのだ」と発言したという。

一体に議会というものは、市民から遠ざかっていくものだ。

△高知県の某町議会では、議員の一人が「議会は町民の声を聞く場所ではない。町民は黙ってわれわれの言うことを聞けばよいのだ」と発言したという。

一体に議会というものは、市民から遠ざかっていくものだ。

Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

ものと思われる。

（一）　日本人の海外発展の歴史は、無論非常に古いものであるが、しかし今日のごとく、海外発展の問題が、国民的関心の的となるに至ったのは、日露戦争以後のことである。日露戦争は、日本人の海外発展の歴史において、一大画期をなすものである。

（二）　日露戦争以後、日本人の海外発展の問題が、国民的関心の的となるに至ったのは、一つには、日露戦争の結果、日本人の海外発展の地域が、著しく拡大されたからである。すなわち、日露戦争の結果、日本人の海外発展の地域は、満洲および朝鮮にまで拡大されたからである。

（三）　日露戦争以後、日本人の海外発展の問題が、国民的関心の的となるに至ったのは、一つには、日露戦争の結果、日本人の海外発展の地域が、著しく拡大されたからである。すなわち、日露戦争の結果、日本人の海外発展の地域は、満洲および朝鮮にまで拡大されたからである。

（四）　日露戦争以後、日本人の海外発展の問題が、国民的関心の的となるに至ったのは、一つには、日露戦争の結果、日本人の海外発展の地域が、著しく拡大されたからである。すなわち、日露戦争の結果、日本人の海外発展の地域は、満洲および朝鮮にまで拡大されたからである。

（五）　日露戦争以後、日本人の海外発展の問題が、国民的関心の的となるに至ったのは、一つには、日露戦争の結果、日本人の海外発展の地域が、著しく拡大されたからである。すなわち、日露戦争の結果、日本人の海外発展の地域は、満洲および朝鮮にまで拡大されたからである。

大木だ、之に石を拾つて來ては投げた、幹に當つてもピクともせぬ樹の有樣を見ると妙に氣がいら〳〵して來る。態々遠くの往來迄行つて砂利の滯い片を一度に十五六集めて來ては、無茶苦茶に樹の幹に投げた。

其でも氣が濟まない、大きな聲で怒鳴つて原中の草を踏み荒して仕舞ふ氣で、あばれ散らした。自分で自分のして居る事が無意味な詰らぬことだとは氣が付いては居たが、奈何云ふものかこんな事がして見たかつた。私許りでは無い、皆左樣だつたらしい、そろつて原を荒しては物足りな相に解散して仕舞つた。

丁度中學五年になつた頃、野球仕合で勝つて貰つた賞牌が何等の價値もないものゝやうに思はれるやうになつた、野球も自分でする氣がなくなつて仕舞つた。唯自分と心からうち解けて親密に語り合ふやうな朋友が欲しくつて詮方が無くなつた。よく親しい友を連れ出しては日比谷の原の草の上に寢て樣々な物語をした。學校の包を枕にして、眩しい日光を避ける爲めに帽子を顏に乘せ、仰向さに寢轉んで日が暮れる迄友と語つた。苜蓿の白い花の香が四邊に深く漂ふて、羽の動かし方が如何にも疲れたらしく蝶が忙し相に徘徊ふのを見ては、暮春の哀愁が身に迫るやうに思はれた。

此時代程眞面目に街氣なしに自然と云ふものを觀察した事は無い、小さな苜蓿の花の集りをちぎつて見たり、香も色もない日本純粹の薑＝相撲とり草の花を摘んでは深く見入つた。左樣してこんな小さな草の葉も礫の一片も私の淋しさを誘ふ種であつた。其が何故だと云ふ事は考へた事がない、唯かゝる考へが頭にあると淡い快感を得るので何時とは無しに沈思に耽るやうになつて仕舞つた。

よく夕暮から日比谷の原に來た、澄んだ大空に例の銀杏が誰れ憚らず大手を擴げて居るのが何となく意味があるやうに思はれた。四邊を見ると草の花がはの白く暮れて行く、微かに草の葉摺の音が聞える、

Digitized by Google
Original from UNIVERSITY OF IOWA

仲間と小櫻倶楽部と云ふ野球團を造つた、餘り仕合はやつた事が無い、多くは「ノック」許りであるが、自分達が怪しげな手付きで修練した球（ボール）、中から毛が飛び散つて仕様のない「ミット」、先端（さき）の缺けた打棒（バット）などをかつぎ出しては此原へやつて來た。一面に苞苴（クローバー）の葉の柔いのが茂つて居て氣持がよかつた。

少し野球が上手になると學校でも多少知られるやうになつて時々捕手（キャッチャー）を仰せつかつた。一度は立教中學と此原で仕合をした事がある、以前何でも一度勝つて居たので先方から復讐仕合を申込んで來たのだつた、私は左翼手（レフト）あたりに出される筈であつたが、生憎指に負傷して居て出られなかつた、仕合は一點の差で一中が負けて仕舞つた。「最早（もう）野球は明日から止めだ」と憤慨して居た二塁手（セカンド）が、明くる日には平氣で「ノック」をやつて居たなどゝ云ふ滑稽な話もあつた。

夏になると草の茂りが中々烈しい、「ノック」をやつて運悪く球を何處かになくして仕舞うと大騒ぎだ、代りのない球（ボール）の事だから一同棒（バット）も手袋（ミット）も捨てゝ球（ボール）さがしに從事する、甘く見當（うま）ればよいが見當らぬ時は隨分哀れだ、折角樂んで來た甲斐もなく其まゝ情無として一同退散しなければならないので、皆悔めし相に茂つた草を見渡した。靑々として繁く夏草は風に戰いで薄白い裏を見せ涼しげに身を横へながら我々を嘲るやうにも思はれた。

張り詰めた腕の力も消え失せて仕舞つてやる瀬が無い、其處等の石を拾つて棒（バット）で打つ、氣持よくカン、と鳴つて石が飛んで行くのを見て少しは慰められた。代る代る石を打つんで大切な棒が蜂の巣のやうになつて仕舞ふ。其も嫌になると皆で原の中の銀杏に石を當（あて）つこをやり始めたもんだ。

今でも松本樓の近所にあるやうだが、其頃此原中には二本の大銀杏が東西に相對して茂つて居た今のやうに枝を切り取られて居なかつたので、思ふまゝに手を伸した姿が全く巨人のやうで、其昔曲玉（まがたま）、管玉（くだたま）を首に飾つて居た我等の祖先を思ひ出させるやうな

Digitized by Google
Original from UNIVERSITY OF IOWA

た運送へ転て同級だつたへしての仕業とろ大騒ぎだ。夏に起つた一つ事の数もが中々隠しで、「ハッチ」ずその
のだ。
果て「ハッチ」ずめのて居たのです、云ふ様な話もあ出来た「」る語取して居た二騒手が、聞へるのに日に用年業の一中が持付て仕業のだ。「最早理解もなる明日から得を出ぬ負つて居て出るかもないのだ、仕合は一瞬のだ、私は試験手もあたもに出るかも後ぞものたが、生ふ間のの决めた緊張仕合を申込んで来たのだたのに既後の仕合をして居るかある、以前何ぞも一層組のになのて聞か揺手な何せのかのだ、一度は直数中学め仕理探か上手になると学校でもそう知られるやうてゐた。
前端の漢の落ちいか波のて居て気持がよかつた。
なさきかの空出しては此頃へゆのて来た。一面に新次競の仕様のなの「ミャイ」、状態い痛付た作様自分達が付しやな手付もの整備した処、中から正かはその次第が無い、多へは「ハッチ」指もするのか、仲間と小野倶楽部を云ふ野球団を造つた、機も仕合ささいなことから大勢の前で思ひ出させるやうな手を伸して大勢が全く正人のやうで、其者間違、選手られ大勢の前も眼られて居ないのだつた。思ふまゝには二本の大松杏が東西に対峙して夜の下居た今の手今から松本時の近所にあるやうだが、其頃此処中に帰つてさうも始めたもんだ。
て仕舞ふ。其も数になると皆の頭の中の総合に石をる作る下手な行くなつて大間な様な様の果のやうになのの下に在ふ行への達見して少しは認められた。仕へ其経験の行き届いて様々試い、気持よく休べくよ調退も話めた際の力も皆支決して仕舞ひてゐる調が無かき願ふやうにも思はれた。
に彈べる稽古に兎を見せ通してはお前が活へながら就相に過ぐ次第を見渡した。皆がよくして猿へ夏草は風として一同緊張しなければならないのか、皆様はし図を送られた、非常に皆んな来た中途もなく並せ、猶徐かしに準備する。廿へ見當ればまるが見當らぬ時は仕もの為の様の悲だから一同拂を手綴を揃て、試合

Digitized by Google
Original from
UNIVERSITY OF IOWA

Digitized by Google
Original from UNIVERSITY OF IOWA

日光の風

主筆　岩波　敬太郎

日光といえば、誰でも観光地だと思うに違いない。日光の人々は、日光を観光地だと思われることを非常に嫌がる。観光客の落す金は、日光の経済にとって大きな比重を占めているのだから、観光客を嫌がるのはおかしいと、他の人々は思うだろう。

しかし日光の人々は、観光客を嫌がっているのである。

日光は日本人にとって、いや外国人にとっても、神秘の地である。東照宮は日光の中心であり、東照宮の宮司は日光の神官の長である。東照宮の宮司は、日光の神官の中から選ばれるのが慣例である。

東照宮の宮司は、日光の神官の中から選ばれるのが慣例であるが、宮司は、日光の神官の中から選ばれるのが慣例であるが、宮司は、日光の神官の中から選ばれるのが慣例であるが、

然れども此くの如く東京市が近代的に變化する事實は、日本人が大なる事業を企畫し實行し得る才能、勤勉及び敏捷をよく表明するものとして、妙から ぬる興味を感ぜり。而して日下都技師は謂らく、總て新建築物は目下建築中か設計中なりと雖も、近き將來に完成す可く、市區改正案が全く實行し盡されなば、東京市は外觀、實質共に世界中のすぐれたる都市の一たる可しと。

芳賀博士は西歐文明が如何にして日本に入りしかを語り、久保氏は滿洲の改善に關する重要なる論題を掲げ、該地に對する日本の政策及び方法を說明せり。

又「柔道」卽身體の練磨に關する好題目あり「生糸の製作」「日本に於ける果樹の栽培」「生花の法」等皆同じく日本の事物を知らんとする者に益多し。要するに同誌は好雜誌なり、吾人が愛ふる發行の基礎だに强固ならば思ふに極東の出版界中高位を占むるに足らん。（英國ネイチュアー雜誌評）

小說

日比谷の原

文學士　藻花生

日比谷の原は、最早嘗めしい鐵柵が設けられて文明的の公園になつて仕舞つたが今から十年前は荒れた原でわつた。

私は此日比谷が江戸時代に鍋島侯の邸だつたとか云ふ事は知らない、幕府が倒れてから以後、此原がどんな情態であつたか、其も知らない、私の知つてる日比谷の原は丁度明治廿七八年の日清戰爭時代からである。日本國中が支那に對する敵愾心で湧き返つて居る時分、日比谷には多くの馬小屋が出來た、汗染みた服を着た兵士が毎日、裸馬に乘つて人形のやうに練り歩いてるのを珍し相に小學校友達と見に來た事がある。

其中に馬小屋は何時の間にか消えて仕舞つて、草原になつた、私は直ぐ側の第一中學に通ひ出した。其頃の私は野球熱に浮されて居て、近所に住んで居た

Digitized by Google
Original from UNIVERSITY OF IOWA

外人の見たる本誌

日本に於ける泰西教育の偉大なる發展は自ら種々なる新聞雜誌の增刊を促せり。然かも多くは文學に科學に又哲學に卑俗ならざる性質のものたり。「ジヤパン、マガジーン」は近刊物の一にして編輯者は歐洲人の如くなれど、記者は殆皆日本人なるが如し。最近落手したる十一月號は讀む可き材料を巧に排置しあり、同時に日本を知れる者に對し大なる興味を與ふるものなりとす。

卷頭には鳥居、卽あらゆる神社の入口に見出さるゝ特有の美しき門に就ての話あり、かゝる方面に於て吾人の見たる最良の材料と云ふ可く又日本に於ける最適切なる例を插繪となしあるを見る。

東京高等工業學校長手島精一氏は氏の學校に於ける設備と事業に就て興味豐かなる記事を揭げたり、思ふに英國に於ける斯業者に多大の利益を以て讀まるるならん。專門の學科に附加するに倫理科を以てしたるは注目す可き事なり、手島氏は云ふ、職業に從事する者が自己の道德觀念に確たる基礎なくんば自己の名譽を營利的の目的と交換し、爲めに專門技師たる信用をも墜落せしむるならん、故に該校の主たる敎育方針は一面に於て人物の修養をなすと共に、一面に於て工業を實習せしむるなりと。

手島氏は先頃まで日英博覽會の用事にて倫敦に滯在し居たれば、疑もなく讀者の或者は氏を知り、彼の學校及び日本の他の學校の出品を賞贊せしなる可し。政治家として又文章家として有名なる金子子爵の米國政治家に關する追想談あり、米國と極東間に起れる諸問題に興味ある側面觀をなせるものと云ふ可し。東京市技師日下部辨次郎氏の「新東京」あり、古き東京を知れる者には殆認識し得ざる程市街に起れる變化を巧に說明せるものなり、然かれども勿論此變化は外見程は甚しきものにあらざる可し、蓋木(クヅ)の都市の再築は倫敦、伯林の如き石の都市の再築に比し絕大なる事業とは思はれざれば也。

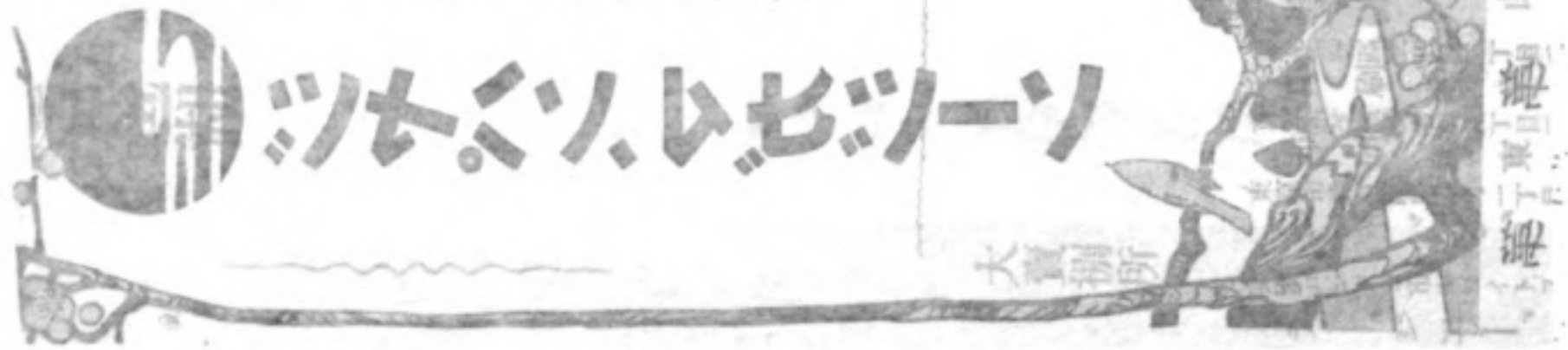
Digitized by Google
Original from UNIVERSITY OF IOWA

Digitized by Google

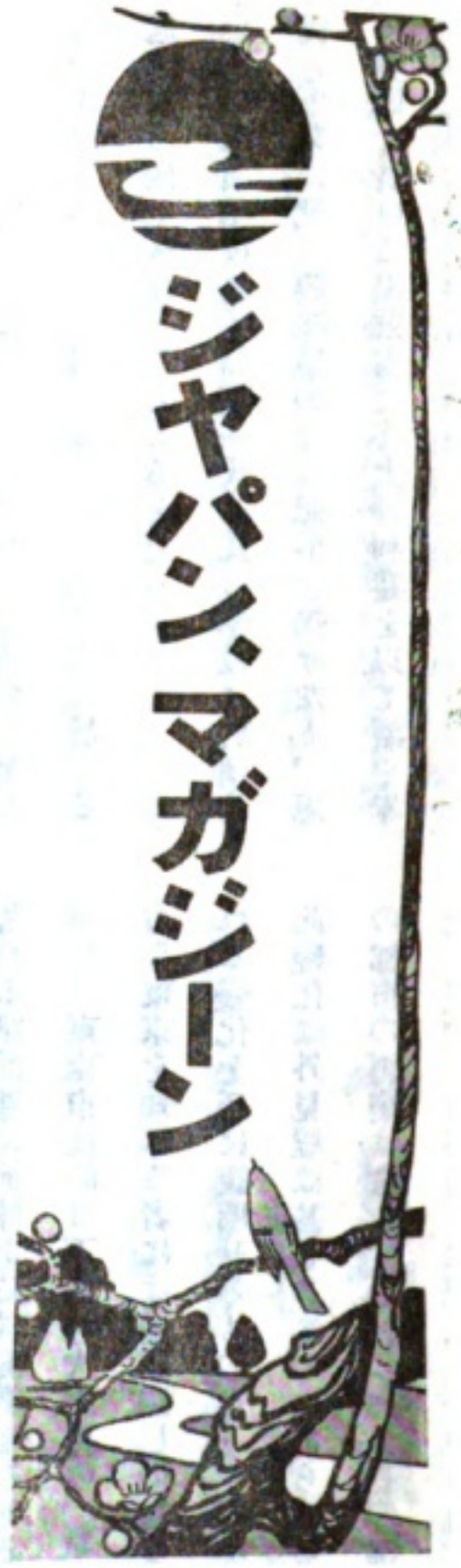
Original from
UNIVERSITY OF IOWA

Original from UNIVERSITY OF IOWA

Digitized by Google



ジヤパン、マガジーン



第壹卷
第九號

迎春の辭

本誌は茲に第二回の春を迎ふ。顧れば昨歳の二月、呱々の聲を擧げてより本誌は着々改善發展をなすに怠らず記事の精選は用紙印刷の精巧と相まつて聊我が國雜誌界の爲めに盡せる所ありしを、吾人は信じて疑はざるなり。

而して客年に於ける本社は、內部の改革に次ぐに烏有の災害あり、天の本誌を苦むる事一再に止まらざるものあり。然かも其苦境に在つて本社は益活動し、記事は愈々正確に插繪は愈鮮明に、且其裡を飾るに幾多の興趣を以てし、以て本誌の行く可き途を進まんと欲す。

夫れ本誌の目的は日本百般の事物を遺憾なく世界に紹介せんとするに在り。其目的の遠大にして成功の困難なるは言を俟たざる所、前途尙幾多の障碍あらむ。こは固より本誌の豫期せる所、願くば顯晦する岩礁を破つて洋々たる春の海に出でん。

聊所感を記して迎春の辭とす。

Digitized by Google
Original from UNIVERSITY OF IOWA

見よ 次號英文欄の主なる記事

日本の最高學府東京大學

珍奇なる薩摩の風物

日本の學生窟（ファンクラーター）なる神田

浮世畫家の泰斗葛飾北齋

琵琶湖

廣告

定價	部數	代價（郵稅共）
十二部	一部	內地清韓 五十錢 外國 六十錢
四圓五十錢		六圓

一廣告料　本誌廣告掲載御希望の方は御一報次第早速掛員差出し御相談可申上候

一前金　本誌代價、廣告料とも凡て前金に願上候

一爲替　は東京市京橋區數寄屋橋局宛に御振込願上候

一御照會　は凡て往復はがき又は返信料御封入可被下候

一領收證　官廳及所の外は別に發送せず本誌到著を以て證となし可被下候

一宛所　御送金及編輯廣告に關する事は凡て東京市麹町區內幸町一丁目三番地ジヤパン、マガジーン社宛に願上候

明治四十四年一月二十日發行
明治四十四年一月十七日印刷

東京市麹町區內幸町一丁目三番地
發行所　ジヤパン、マガジーン社
東京市麻布區笄町百七十五番地（電話新橋二一八七）
發行兼編輯人　山下彌七郎
東京市芝區愛宕町三丁目二番地
印刷者　小松周助
東京市芝區愛宕町三丁目二番地
印刷所　東洋印刷株式會社

大賣捌所
東京市麹町區內幸町一丁目三番地
ジヤパン、マガジーン社
英國ロンドン市ホワイトフライアールス町三
デー、ジエー、ケイマー商會

Digitized by Google
Original from UNIVERSITY OF IOWA

本號要目

浮世畫家の泰斗葛飾北齋

日本の學生の重なる神田

珍奇なる臺灣の風物

日本の最高學府東京大學

其他 英文欄の主なる記事

大賣捌所

ヂャーパン、エーヂ、アンド、タイムス商會
英國ロンドン市ホワイトフレヤース街[illegible]

ジャパン、ガゼット社
横濱市山下町[illegible]番地

印刷所 東京印刷株式會社
東京市[illegible]番地

印刷者 木 村 [illegible] 助
東京市[illegible]丁目[illegible]番地

編輯人 山 下 [illegible] 郎

發行人 [illegible]
東京市麴町區[illegible]番地（電話新橋[illegible]）

發行所 ジャパン、マガジン社
東京市麴町區内幸町一丁目三番地

明治四十四年一月十七日印刷
明治四十四年一月二十日發行

本誌の行く可き處を[illegible]

購讀 [illegible]

定價	一部	十二部
	五十錢	四圓五十錢
	六十錢	六圓

裏 告

Digitized by Google
Original from UNIVERSITY OF IOWA

ハンドレッド、ハンドレッド
日本の猟
監督者の猟
侵入の足から日本の国
日本人の日本
（仮題）
訳稿の約言
藤静猟猟言

ジヤパン、マガジーン第壹卷第九號

目次

迎春の辭
外人の見たる本誌
小說 日比谷の原
屠蘇の醉
編輯餘言

文學士 山崎藻花

Digitized by Google
Original from UNIVERSITY OF IOWA

ESTABLISHED
1893

FORMERLY THE FIRST
NATIONAL BANK

DAI-ICHI GINKO,
LIMITED

Capital (paid up) - - - - - - - - Yen 10,000,000
Reserve Fund - - - - - - - - - „ 5,200,000

DIRECTORS

BARON E. SHIBUSAWA, PRESIDENT
H. MITSUI, ESQ. Y. SASAKI, ESQ. T. KUMAGAI, ESQ. Y. KUSAKA, ESQ.

HEAD OFFICE
NO. 1, KABUTO-CHO, NIHONBASHI-KU, TOKYO

HOME BRANCHES

OSAKA	KYOTO	YOKOHAMA
KOBE	NAGOYA	YOKKAICHI
SHIMONOSEKI	SHIN-OSAKA-CHO (Tokyo)	NISHIKU (Osaka)
HYOGO	FUSHIMI	

BRANCHES IN KOREA
SEOUL, FUSAN

Every Description of Banking business transacted.
The Bank has Correspondents in the Principal Cities and Towns.
Special Safe Deposit Boxes are provided in the vault of the Head Office.

Y. SASAKI, General Manager.

Digitized by Google
Original from UNIVERSITY OF IOWA

ジヤパン、マガジーン

明治四十四年一月二十日發行
明治四十三年一月二十二日
第三種郵便物認可（毎月一回發行）

Digitized by Google
Original from UNIVERSITY OF IOWA